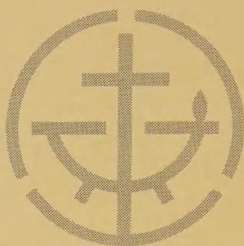


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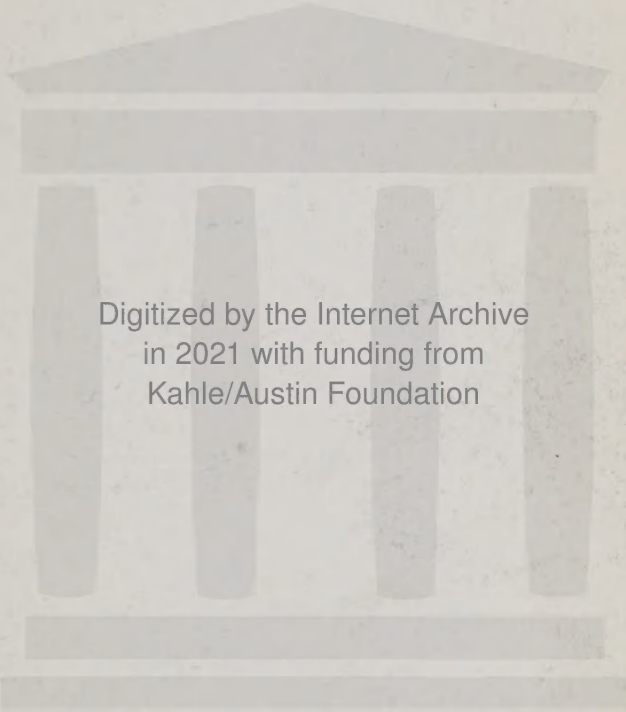
THE JOHN RYLANDS,
LIBRARY
MANCHESTER

A BRIEF HISTORICAL DESCRIPTION
OF THE LIBRARY AND ITS CONTENTS
WITH CATALOGUE OF THE EXHIBI-
TION OF EARLY GREEK AND LATIN
CLASSICS

W. W. Munson

1906

THE JOHN RYLANDS LIBRARY



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THE JOHN RYLANDS LIBRARY,
MANCHESTER: A BRIEF HISTORICAL
DESCRIPTION OF THE LIBRARY AND ITS
CONTENTS, WITH CATALOGUE OF THE
SELECTION OF EARLY PRINTED GREEK
AND LATIN CLASSICS EXHIBITED ON THE
OCCASION OF THE VISIT OF THE CLASSICAL
ASSOCIATION IN OCTOBER, MCMVI

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INTRODUCTORY NOTE.

THE exhibition of early printed Greek and Latin Classics, of which a full descriptive catalogue will be found on pages 49-78, has been specially arranged in honour of the visit of the Classical Association of England and Wales.

Of each of the fifty authors whose works figure in the exhibition, we are fortunate in being able to show, without a single exception, the first printed edition. Whilst of the first printed Greek book, the *Batrachomyomachia*, and of the first printed edition of the *Disticha de moribus* of Dionysius Cato, no other copies are known.

Two of the cases have been devoted exclusively to Cicero and Vergil respectively, but we have only been able to show a few of the most noteworthy among the seventy-five works of Cicero, and the eighteen editions of Vergil printed during the fifteenth century, which are to be found in the library.

As many members of the Association may be visiting Manchester for the first time, it may not be without interest to them to learn something of the history of the library and of its contents. We have, therefore, prefixed to the catalogue a very brief narrative of the foundation of the institution, followed by a hurried glance at some of the most conspicuous of its literary treasures.

In the preparation of this pamphlet I have received very material help from my colleague, Mr. Guthrie Vine, for which I take this opportunity of thanking him.

HENRY GUPPY.

The John Rylands Library,
October, 1906.

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JOHN RYLANDS

THE
JOHN
RYLANDS
LIBRARY

BRIEF HISTORICAL SKETCH

THERE is no commercial city in the world, save perhaps London, that is better equipped in the matter of provision for intellectual achievement than Manchester.

During the last half century this metropolis of the North has made determined efforts to place herself in the front rank of cities that are true cities—efforts in which she has been eminently successful. She has raised herself to University rank. She has provided herself with a technical school, which, in point of equipment, is unrivalled not only in this country but even on the Continent. Her grammar schools and girls' high schools are amongst the largest and most efficient in the kingdom. Her elementary schools, secondary schools, and pupil teachers' training colleges are also remarkable for their efficiency, whilst there is probably no place in England, except Oxford and Cambridge, and possibly London, which is the centre of so much theological teaching, in consequence of the nine theological institutions which have their seat here. In the matter of libraries, Manchester is splendidly equipped. There are in the city at least three-quarters of a million of volumes, to which students and readers have ready access, amongst which are many of the world's famous literary treasures.

THE JOHN RYLANDS LIBRARY.

Therefore, it is not too much to say, that the educational facilities of Manchester are now singularly complete. From the lowest rung of the educational ladder to the highest there is no gap, and many examples each year show what a career is open to character and ability.

It was customary, not many years ago, to separate culture from business and industry. The contention was, that great libraries were well enough for such University cities and towns as Oxford and Cambridge; but Manchester existed to supply us with cotton, therefore there was no need to trouble about supplying such places with the instruments of higher culture. This divorce of culture from trade was found to be not only singularly unwise, but opposed to the best traditions of European history. Venice was not simply an emporium, she was also the centre of art, and the home of the finest printing the world has ever seen. The art of Venice was the better for her commerce, just as her commerce was the better for her art.

Thus it was that the great cities of the middle ages, finding it was impossible to live by bread alone, built up the grand monuments of culture and art which call for our admiration to-day; and thus it is that Manchester, aided by the benefactions of many of the citizens whom she has delighted to honour, and whose names have become household words, has raised herself to the proud position of being as great a centre of culture as hitherto she has been of commerce.

INCEPTION
AND DEDI-
CATION OF
THE JOHN
RYLANDS
LIBRARY

The John Rylands Library, one of the youngest, but by no means the least important, of Manchester's literary institutions, was formally dedicated to the public on the 6th October, 1899. It owes its existence to the munificence of Mrs. Rylands, by whom it was erected, equipped, and liberally endowed, as a memorial to her late husband, the distinguished citizen whose name it perpetuates.

It was on the 11th December, 1888, that the death of Mr. Rylands occurred, and it was early in the following year that

BRIEF HISTORICAL SKETCH.

Mrs. Rylands began to consider how best she could commemorate the name and worth of her husband. Happily the idea of an institution devoted to the encouragement of learning suggested itself to her mind, and after very careful deliberation it was decided to establish a library, which was to be placed in the very heart of the city which had been the scene of the varied activities and triumphs of Mr. Rylands.

With this design in view, Mrs. Rylands entered upon the work of collecting the books with which the library was to be equipped, and in the year 1890 was commenced the erection of the splendid structure in Deansgate, of which Manchester has so much reason to be proud.

While the building was rising from the ground books were being accumulated, but without fuss or ostentation, and few people were aware that a great library was in process of formation.

The only interruption of the perfect quiet with which this project was pursued occurred in 1892, some two years after the builders had commenced their work of construction, when there came to Mrs. Rylands the opportunity of giving to this memorial a grandeur which had not been contemplated to begin with. In that year the announcement was made of Earl Spencer's willingness to dispose of that most famous of all private collections, "The Althorp Library". When Lord Spencer found himself compelled to surrender the glory of Althorp, he wisely stipulated with the agent that a purchaser should be found who would take the whole collection, and save him from the chagrin of seeing his grandfather's famous library dispersed to all the winds of heaven. For some time this object appeared to be incapable of realisation, and the trustees of the British Museum were therefore tempted with the Caxtons, but the owner would not consent to have the collection broken up by any mode of picking and choosing, and so the negotiations fell through. Negotiations in other directions were then entered into, and it is almost certain that the collection would have been transported to America if Mrs. Rylands had not become aware that it was for sale. Mrs. Rylands felt that the

THE JOHN RYLANDS LIBRARY.

possession of that collection would be the crowning glory of her design, and for a great sum it was acquired.

Whilst these negotiations were proceeding, scholars throughout the country were in a state of great suspense. As soon, however, as it was announced that the collection had been saved from the disaster of dispersion, and was to find a permanent home in England, a great sigh of relief went up. The nation was relieved to know that so many of its priceless literary treasures were to be secured for all time against the risk of transportation, and the public spirit which Mrs. Rylands had manifested was greeted with a chorus of grateful approbation.

Although the Althorp collection, of rather more than 40,000 volumes, is but a part of the John Rylands Library, which to-day numbers nearly 110,000 volumes, it is, by common consent, the most splendid part. For that reason, it will not be out of place to sketch in brief the history of the formation of what Renouard described as "the most beautiful and richest private library in Europe," or, as another writer has said of it, "a collection which stands above all rivalry". It is true that other private libraries have possessed more printed books, but none could boast of choicer ones.

FORMATION OF THE ALTHORP LIBRARY

The formation of the collection was substantially the work of George John, second Earl Spencer, who was born 1st September, 1758, and succeeded to the earldom in 1783. Few men have entered life under happier auspices. At seven years of age he was placed under the tutorship of William Jones, the famous Orientalist, who was afterwards knighted, with whom he made two continental tours, visiting libraries as well as courts in their progress. Jones resigned his charge in 1770, when Lord Althorp was sent to Harrow; but tutor and pupil were in constant correspondence, and maintained an intimate acquaintance until 1783, when the former left England for his Indian judgeship.

As a collector, Lord Spencer did not begin seriously until he

BRIEF HISTORICAL SKETCH.

was thirty years of age. He had made occasional purchases before that time, but the broad foundation of the Althorp Library, as we now know it, cannot be said to have been fairly laid until Lord Spencer acquired the choice collection of Count de Reviczky in 1790. The possession of that collection at once raised the Althorp Library into importance, and influenced the character of the acquisitions which were most eagerly sought in after days.

In justice to the memory of the first Earl Spencer, some reference must be made to the part he played in the foundation of the library. He was undoubtedly a book-collector, since he bought the library of Dr. George, Master of Eton, consisting of 5,000 volumes. Many of these volumes were collections of the smaller pieces of Elizabethan literature, which, although looked upon at that time as "tracts" or "miscellanea," have come to be regarded as works of considerable importance, and are now eagerly sought after. The George "tracts" are still preserved in the John Rylands Library, and may be distinguished by the arms of the first Earl, which he caused to be stamped upon all the books then at Althorp. But the separately bound works, which Dr. George no doubt prized more highly, were gradually weeded out by the second Earl, and replaced by finer copies.

This old Althorp collection was of little importance when compared with the magnificence it ultimately reached under the fostering care of the second Earl. Yet it could not have been without interest, since it won the admiration of Sir William Jones in 1765, and was instrumental in awakening young Spencer's love for books. It remains, however, to be said that the event which, more than anything else, determined the ultimate character and scope of the Althorp Library, was the acquisition of the Reviczky collection.

THE
REVICZKY
COLLEC-
TION

Charles Emanuel Alexander, Count Reviczky, was a Hungarian nobleman of considerable fortune, born in Hungary in 1737, and educated at Vienna. He seems to have possessed an exceptional aptitude for acquiring languages,

THE JOHN RYLANDS LIBRARY.

and to have cultivated it during extensive travels both in Europe and in Asia. Besides the great languages of antiquity, and the modern tongues of ordinary attainment, he is said to have acquired thorough familiarity with the languages of Northern Europe, and with a majority of the languages and chief dialects of the East. He had not long returned from the travels he had planned for himself when the Empress Maria Theresa sent him as her ambassador to Warsaw. The Emperor Joseph II. gave him similar missions, first in Berlin and afterwards in London. Everywhere he made himself renowned as a collector of fine books, and especially of the monuments of printing, and won many friends. Some idea of his character and of his eminent accomplishments may be derived from his correspondence with Sir William Jones, who entertained a strong affection for him, and to whom his first introduction to Lord Spencer was probably owing.

The chief characteristic of the Reviczky Library was its extraordinary series of the primary and most choice editions of the Greek and Latin classics. No collector has ever succeeded in amassing a complete series of first editions; but Reviczky, whose researches in this direction were incessant, is believed to have made a nearer approximation to completeness than any previous or contemporary collector.

Next to the *editiones principes et primariae*, it was his aim to gather such of the fine productions of the presses of Aldus, Stephanus, Morel and Turnebus as were not already included in the primary series, then the Elzevirs, the "Variorum" classics, the Delphin classics, the choice editions of Baskerville, Brindley, Foulis, Tonson and Barbou, and the curious small-typed productions of the press of Sedan.

Of his classics, Reviczky himself printed, under the pseudonym of "Periergus Deltophilus," a catalogue entitled *Bibliotheca Græca et Latina*, copies of which may be seen in the library. This catalogue appeared at Berlin during his embassy in 1784, and, like the three supplements to it subsequently printed, was restricted to private circulation. Ten years later it was published with additions.

BRIEF HISTORICAL SKETCH.

If it be true that Reviczky's health was already failing him when he sold his library to Lord Spencer, he gave an unusual instance of disinterestedness in the conditions upon which he insisted. He stipulated for £1,000 down, and an annuity of £500. The bargain was made in 1790, and in August, 1793, the Count died at Vienna, so that, for the moderate sum of £2,500, Lord Spencer acquired the collection of books which was to determine the character of the Althorp Library.

One of Count Reviczky's peculiarities as a collector was an abhorrence of books with manuscript notes, no matter how illustrious the hand from which they came. To him a "*liber notatus manu Scaligeri*" excited the same repugnance which he would have shown to the scribblings of a schoolboy on the fair margins of a vellum Aldine. What he prized in a fine book was the freshness and purity which show that the copy is still in the condition in which it left the printer. A copy on vellum had a great attraction for him, and he was not insensible to the charms of a "large paper" copy, or of a copy in the original binding.

Lord Spencer was by no means so intolerant of manuscript notes as was Reviczky, but he shared his appreciation of the external beauties of a choice book with a just and keen estimate of its intrinsic merits. And the almost unrivalled condition of many of his later acquisitions make them quite worthy to occupy the same shelves with the cherished volumes of Count Reviczky.

EARL
SPENCER
AS A
COLLECTOR

The accession of Count Reviczky's books was an epoch-making event in the history of the Althorp Library. It gave direction to Lord Spencer's taste in collecting, and at once placed his library amongst the most important private collections of the time. From this time onward, for something like forty years, Lord Spencer is said to have haunted the salerooms and booksellers' shops, not only in this country but throughout Europe, in his eagerness to enrich his already famous collection with whatever was fine and rare—even to the purchase of duplicates in order to exercise the choice of

THE JOHN RYLANDS LIBRARY.

copies. In this way he purchased in 1813 the entire library of Mr. Stanesby Alchorne, so that he might improve his collection of early English books by the addition of some specimens of the presses of William Caxton and Wynkyn de Worde, and in some cases by the substitution of copies of the productions of these printers which were better than those he had previously possessed. After the few advantageous exchanges and the few additions to the Althorp collection already referred to, the bulk of the Alchorne books were sent to Evans, for sale by auction, in the same year in which they had been purchased. Some idea of the rapid growth of the Althorp Library may be formed, when it is pointed out that this was Lord Spencer's fourth sale of duplicates.

Thus, by liberal dealings with booksellers, and by spirited competition at the sales, Lord Spencer continued to enrich his collection. There was yet another way in which he added to the riches of his collection : if the guardians of a public or of a semi-public library were of opinion that they better discharged their duty, as trustees, by parting with some exceedingly rare, but in their present home, unused books, and by applying the proceeds to the acquisition of other much needed works of modern dates, he was willing to acquire the rarities at the full market value, and so supply the means of multiplying the desired books of reference and of reading. Three of the rarest of the Spencer Caxtons were obtained in this way, and in writing to Dr. Dibdin in 1811, when the transaction was completed, Lord Spencer speaks of it as "a great piece of black letter fortune," and as "a proud day for the library". The authorities from whom the purchase was made also thought it a proud day for their library when between 400 and 500 well-chosen volumes took the place of the dingy little folios which had made Lord Spencer's eyes to glisten and his pulse to beat faster as he tenderly yet covetously turned over their leaves.

Another and still more striking instance of Lord Spencer's bold yet successful attempts to enrich the Althorp collection is of sufficient interest to be recorded here. Among the many attractions of the Royal Library at Stuttgart were two editions of

BRIEF HISTORICAL SKETCH.

Vergil, so rare as to be almost priceless. One was the second of the editions printed in Rome by Sweynheym and Pannartz in 1471; the other was an undated edition, printed at Venice, probably in the same year, by the printer "Adam" of Ammergau. Lord Spencer coveted these volumes, and commissioned Dr. Dibdin to go to Stuttgart in quest of them, despite their royal ownership. After many conferences with the librarian of the King of Wirtemberg, the scheme was submitted to the King, and Dibdin was received in audience, when he dwelt adroitly upon the magnificence of the Stuttgart Library in theology and its comparative insignificance in classics, as affording a reason why a judicious exchange, which should give the means of supplying what was still lacking in the former class at the mere cost of a couple of Vergils, would strengthen his Majesty's library rather than weaken it. The King gave his assent, provided the details of the exchange were made satisfactory to his librarian. The terms were settled, and Dibdin bore off the volumes in triumph to Althorp, where they swelled the number of distinct editions of Vergil printed prior to the year 1476 to the number of fifteen.

In 1819 Lord Spencer made a bibliographical tour of the Continent, one of the special objects of which was the perfecting of his fine series of the productions of the first Italian press of Sweynheym and Pannartz. He experienced some difficulty in finding the Martial of 1473, but at last succeeded, and so carried his number of works from that famous press to thirty-two. The most notable event of the tour was the acquisition of the entire library of the Duke of Cassano-Serra, a Neapolitan who had trodden much the path of Reviczky, with special attention to the early productions of the presses of Naples and Sicily. As early as 1807 the owner had printed a catalogue of the fifteenth-century books in this collection. The three books in the collection that had special attractions in Lord Spencer's eyes were an unique edition of Horace, printed by Arnoldus de Bruxella at Naples in 1474, an undated Juvenal, printed by Ulrich Han at Rome before 1470, and an Aldine Petrarch of 1501, on vellum, with the

THE JOHN RYLANDS LIBRARY.

manuscript notes of Cardinal Bembo. Could he have obtained these three volumes, there is reason to believe he would have been willing to forgo the rest of the Cassano Library, fine as it was, but the fates decreed otherwise.

So thoroughly did Lord Spencer know his own collection that while he was at Naples he made a list of the principal duplicates which the Cassano acquisition would cause. All these were sold in 1821, to the enrichment of the Grenville, Sussex, Heber and Bodleian Libraries, as well as of many minor collections.

In the course of his tour Lord Spencer visited the principal libraries, both public and private, that came in his path, and in correspondence with Dibdin he dwelt with particular satisfaction on the choice books he had met with in the collections of Counts Melzi and d'Elci. But he had now little to covet. From the Remondini collection he had obtained some fine Aldines, and he had made many occasional purchases, some of which improved his library without increasing it. To make a fine but imperfect book complete, he would not hesitate to buy two other imperfect copies. And if fortune put it in his power to benefit the collection of a friend, as well as to improve his own, his pleasure was increased. He never cherished the selfish delight of some eminent collectors in putting two identical copies of an extremely rare book on his own shelves, expressly in order that neither of them should fill a gap in the choice library of another collector.

Thanks, therefore, to the scholarly instincts possessed by Count Reviczky and by Earl Spencer, and to the munificence of Mrs. Rylands, Manchester is now in proud possession of a library which in many respects is unrivalled. It is not too much to say that seldom if ever before has there been brought together a collection of books illustrating so completely as this does the origin and development of the art of printing. There are larger collections, it is true, but in point of condition the collection in the John Rylands Library is peerless, for, as we have already remarked, Earl Spencer was not satisfied merely to have copies of the best books, he was intent upon having the finest copies procurable of

BRIEF HISTORICAL SKETCH.

the best books. The result is, that in the "Early Printed Book Room"—the room devoted to books printed before 1501, of which there are about 2,500—may be seen the finest known copy of most of the books to be found upon its shelves.

A LIVING
LIBRARY

Lest it might appear that the library is a museum of bibliographical rarities and nothing more, it may be well to say that whilst it is a "place of pilgrimage" for the lover of rare books, it is at the same time an excellent working library for students, whether in the department of theology, history, philosophy, philology, belles-lettres, art or bibliography. It is designed to assist all who desire to know more than can be found upon their own private shelves or in the public library. There are, in every great city, a number of persons of education who desire to carry their researches to a point beyond the resources of their own private library. Such students receive every encouragement in the John Rylands Library; their requirements and their suggestions receive constant and careful attention, with the result that during the seven years that have elapsed since the opening of the library, upwards of 30,000 volumes have been added to its shelves, including many works of extreme rarity.

The property has been vested in trustees, and the government of the institution has been entrusted to chosen representatives of the city of Manchester in all its manifold activities and life, while certain other bodies which are not local have also been associated in the government.

THE CONTENTS OF THE LIBRARY

IN turning to the contents of the library little more can be done, in the limited space of a few pages, than to take a hurried glance at some of the chief features of the various sections, commencing with the special rooms, and noticing, as we pass, a few of the more conspicuous among the books which hold a predominant position in the field of history or literature.

THE
EARLY
PRINTED
BOOK
ROOM

One of the most noteworthy features of the library is its unrivalled collection of books printed before the year 1501, numbering upwards of 2,500 volumes.

These books have been arranged upon the shelves of the room specially constructed for their accommodation in accordance with what Henry Bradshaw described as the "natural history method," the arrangement adopted by Mr. Proctor in his *Index to the Early Printed Books in the British Museum*. By this method of arrangement it is possible to show upon the shelves the direction which the art of printing took in the course of its progress and development.

Commencing with the specimens of block-printing—the immediate precursors of the type-printed book, the stepping-stones to that remarkable development in the methods of transmitting knowledge which took place in the middle of the fifteenth century with the invention of the printing press, and which furnishes one of the most fascinating chapters in the history of the evolution of books—the first object of interest is the famous block-print of *St. Christopher*, bearing an inscription of two lines, and the date



THE EARLY PRINTED BOOK ROOM

THE CONTENTS OF THE LIBRARY.

1423. This, the earliest known piece of printing to which a date is attached, and of which no other copy is known, is alone sufficient to make the library famous. The print has been coloured by hand, and is pasted on the inside of the right-hand board of the binding of a manuscript entitled *Laus Virginis*, written in 1417 in the Carthusian Monastery of Buxheim, near Memmingen, Swabia, where the volume was carefully preserved until towards the end of the eighteenth century. These religious prints, consisting of outlines of figures of saints, copied no doubt from the illuminated manuscripts, were printed wholly from engraved blocks or slabs of wood, upon which not only the pictorial matter, but any letter-press was carved in relief. The manner of printing was peculiar, since the earliest examples were produced before the printing press was invented. It may be described as follows: The block was thinly inked over, and a sheet of dampened paper was then laid upon it and carefully rubbed with a dabber or burnisher. From the single leaf prints to the block books was the next step in the development. The block books were made up from single sheets, printed only on one side of the paper, and then, in most cases, pasted back to back and made up into books. The reason for printing the sheets only on one side is obvious when the manner of printing is recalled. To have turned the sheet to receive a second print would have resulted in the smearing of the first, by reason of the friction necessary to secure the second impression. Fourteen of these block books are preserved in the library, of which nine may be assigned conjecturally to the period between 1430 and 1450, while the others are of a somewhat later date. There are two editions of the *Apocalypsis S. Joannis*, two editions of the *Ars Moriendi*, two editions of the *Speculum humana salvationis*, two editions of the *Biblia pauperum*, the *Ars memorandi*, the *Historia Virginis ex cantico canticorum*, *Die Enndkrist*, *Die fünfzehn Zeichen kimen vor dem hingsten Tag*, the *Mirabilia urbis romæ*, and *Die Kunst Ciromantia*. The library also possesses one of the original wooden blocks from which the second leaf of an edition of the *Apocalypsis S. Joannis* was printed, about 1450.

THE JOHN RYLANDS LIBRARY.

Coming to the productions of the press by means of movable types, we find the arrangement to be first by country, then by towns in the order in which they established presses, then by presses or printers in the order of their establishment, and finally a chronological arrangement of the works in the order in which they came from the respective presses, as nearly as can be determined.

Claims to the honour of having first made use of separate letters for printing in the western world have been put forward in favour of Germany, France and Holland. It is true that from contemporary documents it appears that experiments of some kind were made at Avignon as early as 1444, and there are references to other experiments at about the same date in Holland, which have been connected with the name of Coster of Haarlem. But the only country which is able to produce specimens in support of her claim is Germany.

Commencing then with Germany, and assuming that the first press was set up at Mainz, we have the first printed documents to which can be assigned a place or date—the *Letters of Indulgence*, granted by Pope Nicolas V. in 1452 through Paulinus Chappe, Proctor-General of the King of Cyprus, and conferring privileges on all Christians contributing to the cost of the war against the Turks. The earliest was printed in 1454, the other before the end of 1455. Then follow the two splendid Latin Bibles, one with thirty-six lines to a column, sometimes referred to as the *Bamberg Bible*, because the type in which it is printed was afterwards employed by a printer of Bamberg, named Albrecht Pfister; the other, with forty-two lines to a column, commonly referred to as the *Mazarine Bible*, from the accident of the copy in the library of Cardinal Mazarin, at Paris, being the first to attract attention. Whether these two Bibles were printed at one and the same press, or at different printing offices, is a subject of controversy. By some authorities it is thought that the first-named was commenced about 1448, but was not completed until about 1461, whilst the other was commenced in 1450, and completed some time before

THE CONTENTS OF THE LIBRARY.

August, 1456. That Gutenberg was the printer of one of the Bibles, if not of both, is generally conceded, although his name is not found on any piece of printing which has been attributed to him. Unfortunately it is only by the aid of conjecture that we are able to link together the few facts we possess concerning the early presses at Mainz. It seems probable, however, that Gutenberg was ruined at the very moment of success through an action, brought against him by Johann Fust, for the repayment of loans advanced to him for the purpose of carrying out his projects.

The earliest book to contain particulars of the name of its printers and the date and place of printing was the *Psalmorum Codex* or *Mainz Psalter*, printed in 1457 at Mainz by Johann Fust and Peter Schœffer. Peter Schœffer had been an illuminator, and to his influence has been ascribed the beautiful initials, printed in two colours, with which the book is embellished. Of this majestic folio the library is in proud possession of the only known perfect copy. Side by side with it stands a copy of the second Psalter, printed in 1459, both of which are on vellum; and a copy of the third Psalter on paper, printed by Peter Schœffer alone in 1490.

Of the productions of the press or presses at Mainz with which the names of the three printers, Gutenberg, Fust and Schœffer, are associated, the library possesses no fewer than fifty examples, several of which are the only copies of which there is any record, notably, the German edition of the *Bul zu deutsch . . . der babst Pius II.*, printed in 1463 or 1464, which is distinguished as being the first printed book in which a title-page was employed. And the broadside *Schrift wider Graf Adolf von Nassau* of Diether von Isenburg, printed in 1462, of which only one other copy is known.

From Mainz the art of printing migrated to Strassburg, a city where Gutenberg appears to have made experiments as early as 1439, and where in, or before, 1460 Johann Mentelin had printed another great Latin Bible, a copy of which is to be found in the library. It also found its way to Bamberg, to Cologne, where

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Ulrich Zel, the disciple of Schœffer, was the first printer, to Augsburg, to Nuremberg, to Speier, to Ulm, and to forty-three other towns in Germany, where printing was carried on during the latter part of the fifteenth century by not fewer than 215 printers. By means of the examples of the various presses to be found on the shelves of the room, it is possible to follow the art step by step in its progress through Germany. Of the works printed by Pfister at Bamberg, the printer who employed the same type as that found in the thirty-six line Bible, only four books and part of a fifth are known to exist in this country, all of which are in Manchester, whilst our copy of his Latin edition of the *Biblia pauperum* is the only one known.

Though the printing press was born in Germany, the full flower of its development was first reached in Italy, at that time the home of scholarship. The first printers of Italy were two migrant Germans—Conrad Sweynheym and Arnold Pannartz—who set up their press in the Benedictine Monastery of Saint Scholastica, at Subiaco, just outside Rome, where many of the inmates were Germans. Here, between 1465 and 1467, they printed four books. In the latter year they removed from Subiaco into Rome, where a compatriot, Ulrich Han, was also just beginning to work. Han's first production was *Meditationes seu contemplationes*, of Turrecremata, the first illustrated book to be printed in Italy, of which the only known perfect copy is in this room. Of the works printed by Sweynheym and Pannartz, and enumerated in their famous catalogue of 1472, the library contains copies of every one save the *Donatus*, of which not even a fragment is known to have survived of the 300 copies recorded to have been printed.

The progress of the art in Italy between 1465 and 1500 was quite phenomenal. In 1469 John of Speier began to work in Venice. He was followed by Vindelin of Speier, and in 1470 by a Frenchman named Nicolas Jenson, whose beautiful roman type has never been surpassed and seldom equalled. Within the next five years printing was introduced into most of the chief towns

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of Italy, and before the end of the century presses had been established in seventy-three towns. In Venice alone not fewer than 151 presses had been started, and something approaching 2,000,000 volumes had been printed before the close of the fifteenth century—an output which exceeded the total of all the other Italian towns put together. These presses are well represented in the John Rylands collection, and it is possible in most cases to exhibit the first work produced by the printers. Of one specimen of early Venetian printing mention may be made; it is the first edition of *Il Decamerone* of Boccaccio, printed by Valdarfer in 1471. It is the only perfect copy extant, the rarity of which is attributed to its having formed part of an edition committed to the flames by the Florentines through the teaching of Savonarola. Of the early productions of the Neapolitan presses the library possesses many examples, several of which are the only known copies. The printers of Basle are well represented, as also are the printers of Paris, Lyons, and the other centres of printing in France and Holland and Belgium. The library possesses a very fine copy of *Epistolæ* of Gasparinus Barzizius, the first book printed in France by the three Germans, Gering, Krantz and Friburger, who, in 1470, at the invitation of two of the professors of the Sorbonne, in Paris, set up a press within the precincts of the college.

Turning to the shelves devoted to England, we find that of genuine Caxtons the library possesses fifty-five examples, of which thirty-six are perfect, and three are “unique”. The unique copies are: *The Four Sons of Aymon*, *Blanchardyn and Eglantyne*, and the broadside, *Death Bed Prayers*. It was in assisting Colard Mansion to print *The Recuyell of the Histories of Troye*, which Caxton had himself translated from the French of Raoul le Fèvre, that he learned the art of printing, as he tells us in his beautifully quaint epilogue to that work. The volume appeared in or about the year 1475, and was followed by *The Game and Playe of the Chesse*, which for many years was regarded as the earlier of the two, and also as the first book printed at Westminster. In 1476

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Caxton returned to England from the Low Countries, probably in consequence of the disastrous defeat of Charles the Bold by the Swiss in July of that year. He set up his press at Westminster within the precincts of the Abbey, and in the autumn of 1477 he published *The Dictes or Sayengis of the Philosophres*, the first book to be printed in England. From that year until the time of his death, in 1491, his press was never idle. Including the broadsides and new editions of certain works, his publications at Bruges and in England number about 100, in the printing of which eight different founts of type were employed. In addition to the works already enumerated, the library possesses of the rarer of the Caxtons one of the two only known copies of each of: *Malory's Morte Arthur*, the *Advertisement of pyes of two and three comemoraciōs of salisbury use*, *The Curial of Alayn Charetier*, and the *Propositio Johannis Russell*, with others less rare to the number, as already stated, of fifty-five.

Of the works printed by Wynkyn de Worde, Lettou, Machlinia, Pynson, Julian Notary and the Schoolmaster printer of St. Albans, the library possesses many examples, a fair proportion of which are believed to be unique. Of the early Oxford books there are nine, including the *Exposicio Sancti Ieronimi in simbolo apostolorum* of Rufinus, with the date M.CCCC.LXVIII., a misprint for 1478, which, in consequence, has been put forward from time to time as the first book printed in England.

These are a few of the monuments of early printing which, to the number of 2,500, three-fourths of which were printed before 1480, are to be found upon the shelves of the Early Printed Book Room. The majority of them are remarkable for their matchless state of preservation.

THE
ALDINE
ROOM

Another noteworthy feature of the library is the collection of books printed at the famous Venetian press, founded by Aldus in or about the year 1494. The collection is considered to be the largest ever brought together, numbering as it does upwards of 800 volumes. These have been

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arranged, like the "Incunabula," in a room specially constructed for their accommodation. It is fitting that Aldus Manutius, or, as he afterwards styled himself, "Aldus Pius Manutius Romanus," should be thus honoured, for few men in his own, or indeed in any, age have done more for the spread of knowledge than this scholar-printer of Venice. His earliest aim seems to have been to rescue the masterpieces of Greek literature from the destruction ever impending over a few scattered manuscripts. The masterpieces of Latinity had, for the most part, been exhausted by his predecessors, and it was natural that some scholar and printer should turn his attention to the wide field offered by the Greek classics. As yet no one had seriously undertaken the task. In six cities only had Greek books been issued, at Brescia in 1474, at Vicenza in 1475 or 1476, at Milan in 1476, at Parma in 1481, at Venice in 1484 and 1486, and at Florence in 1488. Only one great Greek classic, "Homer," had been issued from the press when Aldus began to print. There was, therefore, an abundant field for Aldus to occupy, and to prove how well he occupied it it is only necessary to say that when he ceased his work Aristotle, Plato, Thucydides, Aristophanes, Euripides, Sophocles, Homer, Demosthenes, Æsop, Plutarch and Pindar had been given to the world, most of them for the first time. But to carry out his scheme he required ready access to manuscripts, and this, in all probability, was the consideration that induced him to settle at Venice. Venice, free, enlightened, already the great centre of printing, the repository of unpublished manuscripts, and the home of the refugee Greek scholars who would be capable of assisting Aldus in his enterprise, would naturally appear to him the place most suitable for the establishment of his press, and so from Venice proceeded that stream of Aldine editions which have always been prized by book-lovers.

The first productions of Aldus were the *Erotemata* of Laskaris, the *Galeomnuomachia*, and *Musæi opusculum de Herone et Leandro*, all of which appeared in 1495. In the same year he issued the first volume of the folio edition of Aristotle, the

work with which he inaugurated his great series of the Greek classics. In 1502 the *Tragædiæ* of Sophocles appeared, followed in 1518 by the first printed *Greek Bible*, of which Aldus was himself the projector and chief editor, though he did not live to see it completed, and in 1525 by the *editio princeps* of Galen. Aldus did not confine his attention to the Greek classics, though the achievements of his Latin press are not so distinguished as those of his Greek press. The year 1501 marks a real innovation in the art of typography which Aldus effected. The famous italic type which he first employed in the *Vergil* of 1501 is said to be a close copy of the handwriting of Petrarch. It was cut for the printer by Francesco Raibolini, and it is so fine and close as to be ill-suited to the large page of the folio or quarto. Accordingly, Aldus began to make up his sheets into a size that could easily be held in the hand and readily carried in the pocket. This new type allowed him to compress into the small dainty format, by which the press of Aldus is best remembered, as much matter as the purchaser could heretofore buy in a large folio. The public welcomed the innovation, which not only meant reduction in size, but considerable reduction in price. The result was a wide diffusion of books and the popularisation of knowledge at which Aldus aimed. The *Vergil* of 1501 was followed in the same year by *Horace* and *Petrarch*. It is perhaps of interest to remark that the three earliest books to be printed in the type said to have been copied from the handwriting of Petrarch were the two favourite authors of Petrarch, Vergil and Horace, and his own sonnets. In 1499 Aldus published the most famous of Venetian illustrated books, the *Hypnerotomachia Poliphili*, the wood engravings of which are supposed to have been designed by Giovanni Bellini.

After the death of Aldus, which occurred in 1516, the business of the press was carried on by his father-in-law, Andrea Torresano of Asola, and his two sons, by Paolo Manuzio, the son of Aldus, whose enthusiasm for Latin classics equalled that of his father for Greek, and by Aldus Junior, the son of Paolo and the grandson of Aldus. In this way the printing establishment founded

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by Aldus continued in active operation until 1597, a period of 102 years.

In addition to the collection of genuine Aldines which the library possesses, many of which are printed on vellum, whilst many others are large paper copies, there are a considerable number of counterfeit Aldines. The fame of the Aldine italic must have spread over Europe with extraordinary rapidity, for in the same year that Aldus issued his *Vergil* (1501) a forgery of it was published in Lyons. Aldus complained bitterly of the constant forgeries to which his works were subjected, and by means of public advertisement warned his customers how they might distinguish the forgeries from the genuine Venetian editions. Upwards of 100 of these forgeries are shelved by the side of the genuine copies.

THE BIBLE ROOM

Not less remarkable than the "Incunabula" and the "Aldines" are the Bibles that have been brought together in the Bible Room, comprising, as they do, copies of all the earliest and most famous texts and versions, together with the later revisions and translations, from the Mainz edition of the Latin Vulgate of 1455 to the Doves Press edition of the Authorised Version, which was completed in 1905. Indeed, the Bible collection may be looked upon as the complement of the other collections, since, between the printing of the first and the last Bibles—an interval of four centuries and a half—it shows the progress and comparative development of the art of printing in a manner that no other single book can.

As the art of printing made its way across Europe, the Bible was generally the first, or one of the first, books to be printed by many of the early printers. Some half-dozen folio editions of the Bible in Latin and in German, and two great Latin Psalters had appeared in type before a single volume of the classics had been dealt with in a similar way.

The earliest printed Bibles were of the Latin Vulgate. Of this version alone upwards of 100 editions had appeared before

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the close of the fifteenth century. The most important of these editions, to the number of fifty, are to be found in the Bible Room. There are the two first printed Mainz editions, with which the name of Gutenberg is associated; the first Strassburg edition, printed by Mentelin between 1459 and 1460; the first dated Bible, printed by Schœffer at Mainz in 1462, and on vellum; the three editions printed by Eggesteyn at Strassburg in 1466; the Bible printed by the "R" printer, probably at Strassburg, in 1467; the first Bible printed at Rome by Sweynheym and Pannartz in 1471; the first quarto edition printed by John Peter de Ferratis at Piacenza in 1475; the first edition printed in Paris, by Gering, Krantz and Friburger, in 1476; three editions printed in 1476 by Moravus of Naples, Jenson of Venice, and Hailbrun of Venice, respectively, all of which are on vellum; the first octavo edition printed by Froben of Basle in 1491; and the most important of the editions of the sixteenth and later centuries.

The collection also includes the four great Polyglots printed at Alcalá (Complutum), Antwerp, Paris and London. The *Antwerp Polyglot* is De Thou's large-paper copy, bearing his arms, whilst the *London Polyglot*, also a large-paper copy, bears on its binding the arms of Nicolas Lambert de Thorigny.

The Greek texts comprise the Aldine princeps of the Septuagint of 1518, the five editions of the Erasmian Testament of 1516 to 1542, facsimiles of the principal codices, and a group of the finest and most valuable editions, from that of Strassburg of 1524-26 down to the revised text of Westcott and Hort, issued in 1881.

Of the Hebrew texts there are: the Soncino printed portions of 1485, the Bologna Pentateuch of 1482, the Naples edition of 1491, the Brescia edition of 1494, and a long series of successive editions down to and including the current editions of Ginsburg and Kittel.

The translations into German include seven editions printed before 1484, the rare first New Testaments of Luther, issued in



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September, and December, 1522, and his incomplete Bible of 1524, printed on vellum.

In French there are, among others: the Lyons editions of 1475 and 1500, Vérard's Paris edition of 1517, three editions of Olivetan's translation, of which the first is of 1535, and Calvin's revision of the same, printed at Geneva in 1565.

In Italian there are: the first edition printed at Venice in 1471, containing six engravings illustrating the story of the creation, which are found in no other copy; the Malermi edition, also of 1471, and a number of other rare editions.

Of the other older translations there are: the Icelandic of 1584, the Danish of 1550, the Basque of 1571, the Bohemian of 1506, the Dutch of 1528, the Scottish Gaelic of 1690, the New England Virginian of John Eliot of 1661-63 and 1680-85, the Polish of 1563, the Slavonic of 1581, the Spanish New Testament of 1543, the Spanish Bible of 1553, the only known complete copy of Salesbury's Welsh New Testament of 1567, Morgan's Welsh Bible of 1588, the Manks Bible of 1771-73, the Chinese Bible printed at the Serampore Mission Press in 1815-22, which preceded the translation of Dr. Morrison, and others too numerous to be specifically mentioned. Before turning to the English Bibles it is perhaps of interest to remark that in the Psalter of Giustiniani in five languages, printed at Genoa in 1516, is to be found, in a long Latin note on the nineteenth psalm, the first life of Columbus, in which are given some important particulars of his second voyage along the coast of Cuba.

That brings us to the English section, which fully illustrates the history of the English Bible from Wiclif to the present day.

It is a matter of surprise to most people when they learn for the first time that the presses of Caxton and of his successors had been in operation nearly fifty years before a single chapter of the Bible, as such, had appeared in print in the English language. It is true that Caxton, in his English version of the *Golden Legend*, had printed in 1483 nearly the whole of the Pentateuch and a great part of the Gospels, under the guise of lives of Adam,

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Abraham, Moses, the Apostles and others, and that in the same year, in *The Festival* of John Mirk, he printed some Scripture paraphrases, but they are all mingled with so much mediæval gloss that, though they may have been read in the churches, they were never recognised as the Holy Scriptures. They were, however, the nearest approaches that the English people made to a printed Bible in their own tongue until the year 1525.

It is also true that many copies of the Bible and of the New Testament, translated into English by Wiclif and his followers, were scattered throughout the country in manuscript,¹ and had given educated people and persons of quality a taste for the volume of Holy Writ. But such was the attitude of the Church of that day towards the circulation of the Bible in the language of the country, when it was declared to be a dangerous thing to place the Bible in the hands of the common people, that Caxton adopted a prudent, business-like course, and printed only such books as were likely to be allowed to circulate in peace.

It was not until 1523 that any serious attempt was made to give to the people of England the printed Bible in their own tongue. In that year William Tindale, under the influence of reflections growing out of circumstances of his life at Oxford, Cambridge and Little Sodbury, contemplated the translation of the New Testament into English, as the noblest service he could render to his country. Happening one day to be in controversy with one of the reputed learned divines of his day, he was led to give utterance to the declaration with which his name will ever be associated: “. . . *If God spare my life, ere many years I will cause a boy that driveth the plough to know more of the Scriptures than thou dost*”. He went to London in the hope of finding a sympathetic patron in the person of the Bishop of London (Cuthbert Tunstall), under whose protection he might carry out his project. He was forced, however, slowly to the conclusion that not in England, but amid the dangers and privations of exile should the English Bible be produced. After a short residence

¹ A dozen such manuscript copies are in the library.

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in London he crossed to Hamburg, there completed his translation of the New Testament from the original Greek, probably with the aid of Erasmus's Latin version of 1518, and Luther's German version of 1522. He then proceeded to Cologne to arrange for the printing, probably at the press of Peter Quentell. The work had not proceeded far when the Senate of Cologne were persuaded to issue an order prohibiting the printing. Before the order could be carried into effect Tindale took flight to Worms, where the enthusiasm for Luther was at its height, providing him with a safe retreat. Once at Worms, the work commenced and interrupted at Cologne was continued and finished. We have no evidence that the edition commenced at Cologne was ever completed. If it were, as some writers contend, then another edition in octavo must have been simultaneously issued, and large consignments were without delay smuggled into England. This "*invasion of England by the Word of God*," which Cardinal Wolsey did everything in his power to prevent, commenced early in the year 1526, probably in the month of March. In that same year the Testament was publicly and vigorously denounced by Bishop Tonsall at Paul's Cross and burned. It was publicly burned a second time in May, 1530.

So rigorously was the suppression of this first *New Testament* carried out that only one small fragment of the Cologne quarto edition, and two imperfect copies of the Worms edition in octavo, have survived. The former is preserved in the British Museum, one of the latter is in St. Paul's Cathedral Library, whilst the other is in the Baptist College at Bristol. We have, perforce, to be content with a facsimile of the Bristol copy on vellum, the more perfect of the two octavos, made by Francis Fry, and a facsimile of the quarto fragment by Professor Arber.

Of the first revision of Tindale's Testament, printed at Antwerp in 1534, we possess a fine copy, and of the octavo edition of 1536, "yet once agayne corrected," the edition that appeared in the identical year of Tindale's martyrdom, we possess the only known perfect copy. From this point the library is rich in the

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numerous editions of Tindale's Testament. Having completed and issued his New Testament, Tindale settled down to the study of Hebrew in order to qualify himself for the translation of the Old Testament. In 1527 he took refuge in Marburg, where, in the intervals of study, he found time to issue his two most important controversial works, which constituted his manifesto. Early in 1530 his translation of the *Pentateuch*, made direct from the original Hebrew, with the aid of Luther's German version, was ready for circulation. Of this interesting volume there is a copy of the edition 1530-34, with all the marginal glosses intact; with perhaps one other exception, these are usually cut away, as ordered by the Bishop, at least, the "*most pestilent*" of them. The reason for this order is quite obvious from a glance at the pages of the volume.

Of the first complete Bible printed in English, edited by Miles Coverdale, and printed probably at Zurich, there are two copies, both slightly defective, as are all the known copies; of the second edition in quarto of the same version, issued at Southwark in 1537, our copy is the only perfect one known. Of the "Matthew Bible" of 1537, edited by John Rogers, an intimate friend of Tindale, and the first martyr in the Marian persecution, who issued it under the assumed name of "Thomas Matthew," we have the copy which formerly belonged to George III. Copies of the following versions are also to be found upon the shelves: "Taverner's Bible" of 1537; the "Great Bible" of 1539; "Cranmer's Bible" of 1540; "Becke's Revision of Matthew's Bible" of 1549; the "Genevan Testament" of 1557, which formed the groundwork of the "Genevan Bible" of 1560, and was the first Testament to be printed in Roman type, and the first to show verse divisions; the "Genevan Bible" of 1560, the earliest English Bible to be issued in a handy and cheap form. It obtained speedy and permanent popularity, and although never formally recognised by authority, for three generations maintained its supremacy as the Bible of the people. Between 1560 and 1644 at least 140 editions were called for. The "Bishops'

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Bible" of 1568 and 1572; Tomson's revision of the "Genevan Testament" of 1576; the earliest English Bible printed in Scotland by Arbutnot and Bassandyne in 1576-9; the "Rhemes Testament" of 1582, which is the first Roman Catholic version of the New Testament printed in English; Fulke's refutation of the arguments and accusations contained in the "Rhemes Testament" of 1589; the "Doway Bible" of 1609-10; the "King James' Bible," commonly called the "Authorised Version" of 1611; the "Cambridge Standard Edition" of 1762; the "Oxford Standard Edition" of 1769; and the later revisions, with copies of numerous intermediate editions of the various versions enumerated, furnishing a complete view of the history of the English text of the Bible.

THE GREEK AND LATIN CLASSICS

On the classical side the library is pre-eminently rich, with its remarkable series of early and fine impressions of the Greek and Latin classics, which, with few exceptions, still retain the freshness they possessed when they left the hands of the printers 400 years ago. Incidental reference has been made already to the Vergils, of which there are seventeen editions printed before 1480. Even more conspicuous is the collection of early Ciceros, numbering seventy-five works, printed before 1500, of which sixty-four are earlier than 1480. The value of such a series, apart from typographic considerations, as aids to textual criticism is obvious enough, since it represents so many precious manuscripts, some of which have since perished. Such was the feverish activity of the early printers that the editors in some cases did not scruple to hand over to the compositors the actual original manuscript from which their edition was taken after they had scribbled upon its margins their corrections, emendations and conjectural readings. The famous Ravenna codex of Aristophanes was actually used in this way.

The Ciceros include all the early editions of the *Officia*, from that of Mainz, printed in 1465, to the Naples edition of 1479; six separate editions of *De oratore*, from 1465 to 1485; five of the *Orationes*, anterior to 1474; ten of the *Epistolæ ad familiares*,

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earlier than 1480; the *Opera philosophica* of 1471; and several impressions of minor works of great rarity. Of Horace there are eight editions prior to 1480, including the rare first edition printed at Venice, probably in 1470. Of Ovid there are the editions of Bologna of 1471, of Rome of 1471, of Venice of 1474, of Parma of 1477, Vicenza of 1480, and numerous early editions of the separate works, including the first edition of *De arte amandi*, printed at Augsburg in 1471, and the only known copy of Churchyard's English translation of *De Tristibus* of 1578. Of Livy there are eight fifteenth-century editions, including the first, printed at Rome in 1469, and that of 1470. Of Pliny's *Historia naturalis* there are seven editions before 1500, including the first, printed at Venice by John of Spire in 1469, a magnificent copy on vellum of the Rome edition of 1470, and an equally magnificent copy of Landino's Italian translation, printed at Venice by Jenson in 1476. Indeed, with scarcely an exception, the collection contains not only the first, but the principal editions of such Latin authors as Cæsar, Catullus, Quintus Curtius, Lucan, Lucretius, Martial, Quintilian, Sallust, Seneca, Suetonius, Tacitus, Terence. Of the Greek writers there are the only known copy of the first Greek text ever printed—an edition of the *Batrachomyomachia*, printed at Brescia by Thomas Ferrandus about 1474; the Florentine Homer of 1488; the Milan editions of Theocritus and Isocrates, both printed in 1493; the Milan Æsop of 1480; the Venetian Plautus of 1472, and the long series of Aldines to which reference has been made already. The later presses, such as those of Bodoni, Didot and Baskerville and the modern critical editions are also very fully represented, together with all the facsimiles of the famous codices which have been issued within the last few years.

THE
ITALIAN
CLASSICS

Of the great masters of Italian literature the library possesses a considerable collection. The Dante section alone numbers some 5,000 volumes, and is specially rich in early editions of the *Divina Commedia*. There are: two codices; the

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three earliest printed editions of 1472, issued respectively at Foligno, Jesi and Mantua ; two copies of the Florentine edition of 1481, with Landino's commentary, one of which contains the twenty engravings said to have been executed by Baldini in imitation of Sandro Botticelli, and eight other editions of the fifteenth century ; a large number of editions of the sixteenth and the succeeding centuries, including the Aldine edition of 1502, on vellum, and a large number of critical works. The collection of Boccaccio's *Il Decamerone* consists of eight fifteenth-century editions, including the only known perfect copy of the *editio princeps*, printed at Venice by Valdarfer in 1471, and a long series of the sixteenth century and later editions. Of the other works of Boccaccio there are many of the early and much prized editions. There is a vellum copy of the French translation of *De Mulieribus claris*, printed by Vérard of Paris in 1493. Also the extremely rare edition of the *Teseide*, printed at Ferrara in 1475, and Pynson's two editions of the *Fall of Princes*, translated by John Lidgate, and printed in 1494 and 1527. Of the various works of Boccaccio's friend, Petrarch, there is an equally large number of early editions, including the first edition printed at Venice in 1470, that rarest of all editions printed by Laver of Rome in 1471, and eleven other editions printed before 1486. Of Ariosto there are twenty-five editions of his *Orlando furioso* anterior to 1585, including the first edition of 1516 printed at Ferrara, the rare Venetian editions of 1527 and 1530, the Ferrara edition of 1532—the last which was edited by Ariosto himself, the Roman edition of 1543, and the "Giolito edition" of the same year. Many other names could be mentioned, but these must suffice.

THE ENGLISH CLASSICS

The department of English literature is remarkable for its richness. It is not possible to do more than mention a few names, and therefore the extent of the collection must not be estimated by the limited number of works to which reference is made. Of Shakespeare there are the four folios

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printed in 1623, 1632, 1664 and 1685 respectively. The first folio is interesting as being the actual copy used by Theobald in the preparation of his edition of the poet's works, which was issued in 1733. It was purchased by George Steevens in 1754 for the modest sum of three guineas. Of even greater interest than the first folio is the copy of "Mr. Shakespeare's *Sonnets*," printed in 1609, consequently during the lifetime of the poet, upon the title-page of which is a contemporary mark in manuscript, "5d.". The copy of the edition of the plays edited by S. Johnson and G. Steevens in 1793 is Steevens' own copy, which he himself enriched by the insertion of some thousands of engravings, many of which are of extreme rarity. Chaucer, the father of English poetry, is represented by all the earliest editions, commencing with that printed by Caxton in 1478. Gower's *Confessio Amantis* of 1483 is there, with Spenser's *Faerie Queene* of 1590-96, and his very rare *Amoretti* and *Epithalamion* of 1595; Milton's *Paradise Lost* in six editions of 1667 to 1669; his *Comus*, 1637; *Lycidas*, 1638; the *Poems : both English and Latin*, 1645; the first edition of Walton's *Compleat Angler*, 1653; Bunyan's *Pilgrim's Progress*, 1678; *Pilgrim's Progress ; second part*, 1684; *The Holy War*, 1682; his first published book—*Some Gospel Truths Opened*, 1656, and several other works of the sturdy Puritan in the form in which they first made their appearance. Of *Pierce Plowman* there is a vellum copy printed in 1550; Burton's *Anatomy of Melancholy*, 1621; Drayton's *The Owle*, 1604, and *Polyolbion*, 1613; Ben Jonson's *Works*, 1616; Sir Thomas More's *Works*, 1557; his *Utopia*, 1551; the Earl of Surrey's *Songes and Sonettes*, 1567, and a long series of the original editions of other great classics of England, including a large number of the smaller pieces of Elizabethan literature. On the modern side there is a remarkable collection of the original issues of the works of Ruskin and Tennyson amongst others too numerous to mention, together with the modern critical literature.

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VOYAGES AND TRAVELS

In the room known as "The Map Room" there are a number of early maps and atlases, amongst which may be mentioned Saxton's *Atlas of England and Wales* of 1579, Blaeu's *Atlas Major*, 1662, in eleven volumes folio, and a very extensive series of the early voyages and travels, including such collections as Hakluyt, De Bry, Purchas, Smith, Cook, Bougainville and Clark, together with the more modern works of geographical science.

HISTORY

The student of history will find the library well equipped in the matter of the great historical collections, such as: Rymer, Rushworth, Montfaucon, Muratori, the "*Monumenta Germaniæ historica*," "*Le Recueil des historiens des Gaules*," "*Gallia Christiana*," "*Les Documents inédits sur l'histoire de France*," "*Commission Royale d'histoire de Belgique*," "*Chroniken der deutschen Städte*," the various "*Collections des mémoires relatifs à l'histoire de France*," the Rolls Series of "*Chronicles and Memorials*," and of the "*Calendars of State Papers*," the Reports of the "*Historical Manuscripts Commission*," the "*Acta Sanctorum*" of the Bollandists, the collections of Wadding, Manrique, Holstenius-Brockie, the principal editions of the mediæval chroniclers, together with the publications of the most important of the archæological and historical societies of Europe, and the principal historical periodicals of this and other countries. The collection of pamphlets, numbering upwards of 10,000, is of extreme importance, especially for the Civil War, the Popish Plot, the Revolution of 1688, the Non-Juror Controversy, the Solemn League and Covenant, for English politics under the first three Georges, and, to a lesser extent, for the French Revolution. The few titles mentioned are only intended to indicate the wide scope of the library, covering as it does the whole field of history, from the ancient empires of the East, through the Greek and Roman periods, down to the present day. The topographical and genealogical collections should be mentioned as of importance. Every effort is being used to make this department of the library still

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more efficient to serve the requirements of the students and research workers who resort to it.

THEOLOGY AND PHILOSOPHY

Theology occupies a prominent place in the library by reason of the special character that was impressed upon it from its inception. The original intention of the founder was to establish a library, the chief purpose of which should be the promotion of the higher forms of religious knowledge. It is true that the scope of the institution was enlarged by the purchase of the Althorp collection, but in their selection of the 30,000 volumes that have been acquired since 1899, the authorities have steadily kept in view the founder's original intention. As a result, the student of theology, whether in church history, textual criticism, dogmatic theology, liturgiology or comparative religion, will find that full provision has been made for him.

Sufficient has been said elsewhere about the Biblical texts, but it may not be without interest to make incidental mention of a few of the rarer works in patristic and scholastic theology, liturgiology and other sections. There are fourteen works of St. Thomas Aquinas, all printed before 1480; thirty editions of St. Augustine, ranking between 1467 and 1490; seven editions of St. Chrysostom anterior to 1476; two editions of the *Epistolæ* of St. Cyprian, printed in 1471; ten editions of various works of St. Jerome printed before 1500, and copies of the Benedictine editions of the Fathers, mostly on large paper. The collection of early Missals and Breviaries is noteworthy: there are nineteen printed Missals, beginning with that of Ulrich Han of Rome, printed in 1475 on vellum, and ending with that printed by Giunta at Venice in 1504, including the famous Mozarabic Missal of 1500, printed by command of Cardinal Ximenes, and the two Sarum Missals on vellum, printed by Richard Pynson in 1500 and 1504. There are eight Breviaries printed before 1500, of which six are on vellum, including the rare Mainz edition of 1477, and the Ambrosian Breviary of 1487. There are also a number of the early sixteenth-century editions, including the copy of the

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Sarum Use on vellum, printed in 1508 by Richard Pynson. The *Codex liturgicus ecclesiæ universæ* of Assemanus, 1749-63, is upon the shelves, together with a set of Mansi's *Sacrorum conciliorum nova et amplissima collectio*. Of the *Book of Common Prayer* the series of editions is both long and interesting, including two of the first printed editions, issued in London in 1549, and the rare quarto edition printed at Worcester in the same year, followed by all the important revisions and variations. There are a number of the early Primers, and about fifty editions of the dainty books of Hours printed in the fifteenth and sixteenth centuries. The works of the reformers are well represented, with a large number of Martin Luther's tracts, including the original edition in book form of the famous *Theses* against the system of indulgences, printed in 1517, and affixed by him to the gate of the University of Wittemberg, and his *Deutsch Catechismus* of 1529; a number of the earliest printed works of Erasmus, Ulrich von Hutten, Philipp Melancthon, Girolamo Savonarola, Ulrich Zwingli, William Tindale, John Frith, William Roy, Miles Coverdale, Jean Calvin, including *The Catechisme* of 1556, and the first edition of the *Actes and Monuments* of John Fox. The great devotional books, such as: St. Augustine's *Confessions*, the *Imitatio Christi*, the *Speculum Vitæ Christi*, Hyllton's *Scala perfectionis*, the *Ars Moriendi*, and the *Ordinary of Christian Men*, are all to be found in the earliest and in the later editions of importance. In philosophy, the ancient, the mediæval and the modern schools are fully represented, including the latest and best works in experimental psychology, and in the psychical sciences.

HISTORIC BOOKS

The library possesses a large number of books which have an interest in themselves as coming from the libraries of such famous collectors as De Thou, Grolier, Thomas Maioli, Canevari, Marcus Laurinus, Comte d'Hoym, Duc de la Vallière, Loménie de Brienne, Diane de Poitiers, Pope Sixtus the Fifth, Michael Wodhull, Cardinal Bembo and others. The copy of the work of Henry VIII., *Assertio septem sacra-*

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mentororum adversus M. Lutherum, for which he received the title "Defensor Fidei," is one of the very few copies printed on vellum for presentation. The copy here referred to was presented to Louis II., King of Hungary, and bears an inscription in King Henry's handwriting, "Regi Daciæ". On the binding are the arms of Pope Pius VI. The Aldine edition of Petrarch of 1501 is from the library of Cardinal Bembo, and contains notes and marginalia in his handwriting. The copy of the first edition of *Epistolæ obscurorum virorum*, the tract which caused so great a stir at the time of the Reformation, belonged to the reformer, Philipp Melancthon, and contains many marginalia from his pen. Martin Luther's *In primum librum Mose enarrationes*, 1544, has upon the title-page an inscription in Hebrew and Latin in Luther's handwriting, presenting the book to Marc Crodell, Rector of the College of Torgau. The Bible which Elizabeth Fry used daily for many years is full of marks and comments in her own handwriting. The markings are of extreme interest, revealing, as they do, the source of her inspiration, strength and comfort. The Bible from Hawarden Church, recently acquired, is of interest as being the identical copy from which the Right Hon. W. E. Gladstone frequently read the lessons in the course of divine service between the years 1884 and 1894. The original manuscript of Bishop Heber's hymn, "*From Greenland's Icy Mountains*," is in the library, bearing the pencil note, "A hymn to be sung in Wrexham Church after the sermon during the collection". The *Valdarfer Boccaccio*, to which reference has been made already, came into notoriety at the sale of the Duke of Roxburghe's books in 1812, when it realised the sum of £2,260. It was in honour of the sale of the volume that the Roxburghe Club was founded. The copy of the Glasgow *Æschylus* of 1759 has bound up with it the original drawings of Flaxman, and is clothed in a binding by Roger Payne, which is always spoken of as his masterpiece. Such are a few of the many books with a personal history which the library contains.

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FAMOUS BINDINGS

If the books themselves excite interest and admiration, not less striking is the appropriateness, and often the magnificence, of their bindings. Of the many specimens in the library illustrating the history of the art from the fifteenth century to the present day, we need only refer to the productions of the great artists who worked for Francis I., Grolier, Maioli, Canevari, Laurinus, Henry II., Diane de Poitiers, Charles IX., Henry IV., Marie de Medicis, Lamoignon, De Thou, Loménie de Brienne, Colbert, Louis XIV., Louis XV., Madame de Pompadour, James I., Charles I. and Thomas Wotton—who has come to be known as the English Grolier—as figuring in the collection, with examples of the work of Clovis Eve, Nicolas Eve, Padeloup, Le Gascon, the two Deromes, Mearns, the English masters of the seventeenth century, whose names unhappily have been forgotten, and of Roger Payne, the man who by native genius shines out among the decadent craftsmen of the late eighteenth century as the finest binder England has produced. The library possesses quite a large collection of Payne's bindings, including the Glasgow *Æschylus* in folio, a binding which was considered by his contemporaries as his finest work, and the unfinished Aldine *Homer*, which he did not live to complete. Several of Payne's bills are preserved in the library. They are remarkable documents, containing in many cases interesting particulars as to his methods of workmanship. The tradition of fine binding which Roger Payne had revived was continued after his death by certain German binders, Kalthoeber, Staggemier and others who settled in London; also by Charles Lewis and Charles Hering, who especially imitated his manner, but lacked the original genius of Payne and his delicacy of finish. Many specimens of the work of these successors of Payne are to be found scattered throughout the library. We may perhaps permit ourselves to refer to one piece of Hering's work which, more than any other, enables us to draw a comparison between his work and that of Payne. It is the Aldine *Homer* left by Payne in an unfinished state. The second volume was entrusted by Lord Spencer to Hering, evidently with instructions

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to match the work of Payne. A careful comparison of the two volumes reveals the interesting fact that Hering did not use Payne's tools, but evidently had others cut to match them. These lack the delicacy of design of the early tools, and indeed the forwarding and finishing throughout will not bear comparison with the work of the master hand of England's greatest binder.

We have already greatly exceeded the number of pages we had allotted to ourselves for the purpose of this hurried glance at the contents of the library. And yet only the fringe of a few of the most important collections has been touched, whilst many sections of the library have had to be passed over entirely.

Much might have been written about the large and growing collection of "unique" books, that is to say, printed books of which the only known copy is in the possession of the library, but we must content ourselves with this passing reference to it. Of books printed on vellum the collection numbers upwards of 300, many of which are of extreme rarity and also of great beauty. The ornithological collection includes the magnificent works of Audubon, Gould and Dresser. The botanical works range from the Latin and German editions of the *Herbarius*, printed at Mainz in 1484 and 1485, to Sander's *Reichenbachia* of 1888-94, including the original or best editions of Gerard, Parkinson, Curtis, Jacquin, etc. The art section comprises many of the great "galleries," a complete set of the works of Piranesi, a set of Turner's *Liber studiorum* in the best states, and so forth. There are a number of very fine "extra illustrated" works, such as Rapin's *History of England*, in twenty-one folio volumes, Pennant's *Some account of London*, in six volumes, Clarendon's *History of the rebellion and civil wars in England*, in twenty-one volumes, Chalmers's *Biographical Dictionary*, in thirty-two volumes. There is a complete set of the astronomical works of Hevelius, seldom found in a condition so perfect. The bibliographer will find a very extensive collection of working tools, especially rich in works dealing with the history of the early presses. The students of Greek and Latin palæography will find a collection of from 200 to 300 works

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dealing with their subjects, including facsimile reproductions of many of the great codices. In the periodical room some 200 of the leading English, American and Continental periodicals in theology, history, philosophy and philology are regularly made available to readers.

The library has so many sides and contains such a wealth of rare and precious volumes which merit extended notice, that to do justice to the magnificence of any one of the sections would require a volume of considerable length. We venture to hope, however, that in these hurriedly written and necessarily discursive pages we have succeeded in conveying some idea of the importance of the library, which already is attracting scholars from the Continent and from America, and of which Manchester people are justly so proud.

DESCRIPTION OF THE BUILDING

THE special requirements of the building, which were necessary in order to fulfil generally the intention of the founder, dictated, to a very considerable extent, its general style and conformation.

The form and style selected was that of a college library in the later Gothic, but the scope of the undertaking was obviously more extensive than that of any known example. There were special requirements to be fulfilled which college libraries do not include. In the first place, a very large number of books had to be accommodated—provision was to be made for 100,000 volumes. Three large rooms had to be provided, one specially near the entrance for the purpose of lectures, and two smaller rooms for council and committee purposes. A suite of rooms for the librarian, near the entrance, and in close communication with the principal library. Rooms for unpacking, and the other necessary offices and workrooms. A caretaker's house, detached from, but in close communication with the library. Accommodation for the engines and dynamos for electric light, residences for the engineers and an extensive basement for hot-water warming, ventilation and storage.

It was urged upon the architect that the vestibule should be of very considerable size and importance, and the main staircase ample and imposing. A further obvious requirement was that the building should be made, as far as possible, fireproof. Though when it was designed there was no idea that the collection of books would be of so high a value as that to which, by the



THE MAIN STAIRCASE

DESCRIPTION OF THE BUILDING.

purchase of the Althorp Library it attained, it seemed desirable that risks from fire should be, as far as possible, minimised ; and owing to the close proximity of large warehouses, the situation suggested an element of danger to the fabric and its contents. Stone-vaulting, especially if the usual timber weather-roof can be dispensed with, is as safe a mode of building as can be used. As the position made it impossible that any but the steepest roof could be rendered visible, and there was therefore no loss of architectural effect involved, timber roofs were omitted over almost the whole of the building. The stone-vaulting has been covered with concrete, brought to a level and then covered with asphalt.

Another condition which had to be taken into account was the existence of ancient lights on almost all sides of the site. This consideration to a large extent dictated the general conformation of the building. The most important lights being opposite to the main front, the more lofty features, the high towers, are set back at a considerable distance from the frontage line, resulting in securing architectural character out of a mere practical necessity, and for the same reason the side walls of the boundary lines are generally kept low.

Such were the conditions under which the architect had to work, and in the estimation of those competent of expressing an opinion upon the subject, Mr. Basil Champneys has succeeded in designing a building, than which no finer has been erected in this or in any other country during the present generation.

Nine years was the library in building, but the cause of the delay is not far to seek when once within its walls. It is so large and so very elaborately decorated, and the internal fittings are so perfect of their kind, that even a period of nine years seems none too long for the completion of such a work. It is not too much to say, that stone-mason, sculptor, metal-worker and wood-carver have conspired, under the direction of the architect, to construct a casket in every way appropriate to the priceless collection of treasures which it was intended to enshrine.

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CLOISTERED CORRIDORS

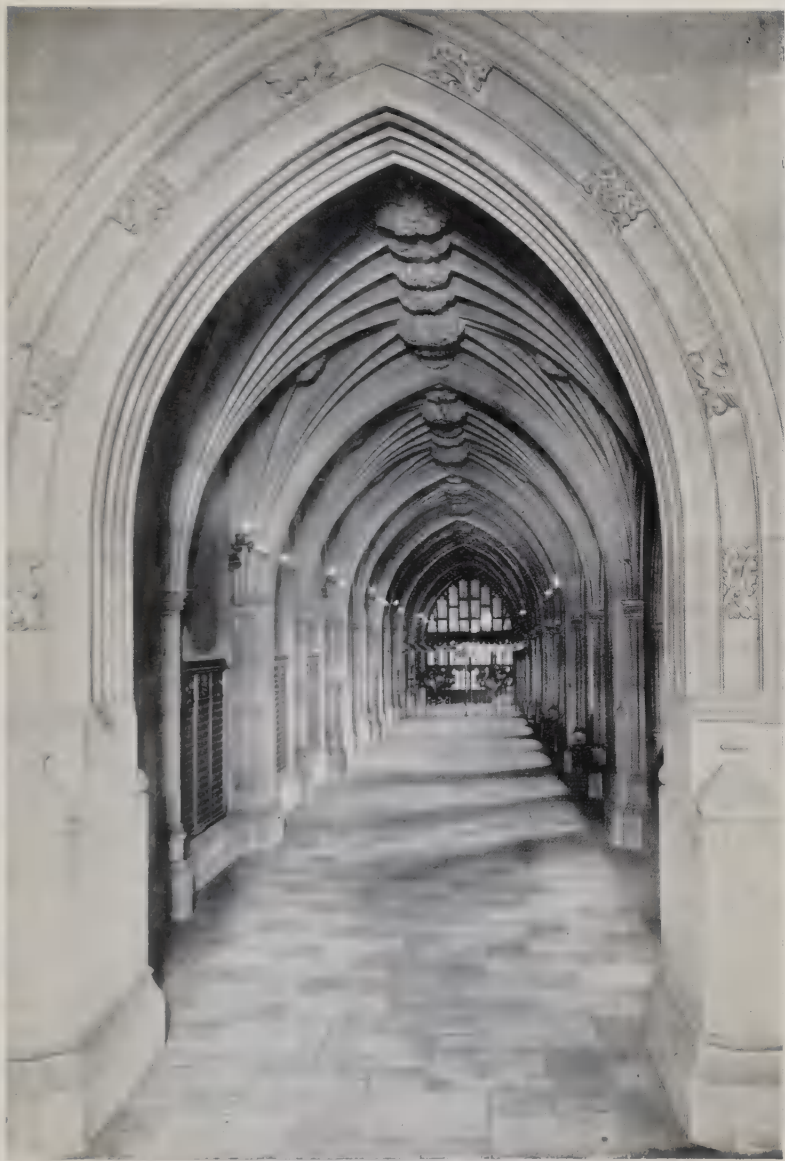
The principal and only conspicuous front of the site faces Deansgate, one of the chief thoroughfares of Manchester ; and on either side the site is bounded by two narrow streets—Wood Street and Spinningfield—both containing buildings of considerable height. With a view to obtain adequate daylight for the library itself, to avoid unnecessary interference with the rights of adjoining owners, and to secure quiet, the library is placed on the upper floor, some thirty feet from the pavement level, and is set back about twelve feet from the boundary line at the sides. On the lower floor on either side a beautiful stone-vaulted cloistered corridor, which gives access to the ground-floor rooms, occupies the remaining space, and is kept low, some nine feet internal height, so as to allow of ample windows above it for lighting the ground-floor rooms, which are about twenty-one feet high.

VESTIBULE

The main entrance is from Deansgate, and the whole of the front is occupied by a spacious stone-vaulted vestibule, the ceiling of which is carried on shafts. These are placed at unequal intervals, the greatest width being given to the central passage. Above part of the vestibule are placed the librarian's rooms. The vestibule floor is considerably below that of the ground-floor rooms, and a short flight of wide steps leads up the centre, and parts towards left and right, leading to the ground-floor level, and giving access to the cloistered corridors, whence the ground-floor rooms are entered.

MAIN STAIRCASE

From the vestibule level stairs on either side descend to lavatories in the basement. The basement may also be reached from the ground-floor landing. A wide staircase leads to the first floor, giving immediate access to the librarian's rooms and to the main library. This staircase is crowned by a lantern, contained in the octagonal tower on the left side of the main front, around which a narrow gallery runs. It is stone-vaulted throughout, the height from vestibule floor to top of lantern being fifty-



THE EAST CLOISTER

DESCRIPTION OF THE BUILDING.

nine feet. The staircase leads into a vestibule opening to the library. This vestibule occupies one of the larger towers, and the vaulted ceiling is some fifty-two feet from the first floor.

GROUND FLOOR

The ground floor contains one large conference or lecture room, one smaller conference room and the council chamber, which occupy the portion of the building under the library nearest to Deansgate. These rooms are panelled in oak and have ceilings of modelled plaster. Behind these, the ground floor is divided by a vaulted cross corridor, which gives access to two large rooms in the rear of the main building, still under the library. These rooms, which are in communication, and around which a gallery runs, are fitted and shelved to give accommodation for about 40,000 volumes. In addition to the shelving accommodation they provide a welcome retreat for students engaged in special research work, to whom freedom from interruption is a boon.

Behind these rooms, and in communication with them, and with a hydraulic lift running from the basement to the upper floors, are receiving and packing rooms, connected with the cart entrance from Wood Street, and these again communicate with a basement coextensive with the main buildings. Behind is a large chamber on the basement level, in which are placed the engines and dynamos for the electric lighting.

LIBRARY FLOORS

On the first floor, with direct access from the main staircase and with a door opening into the library, is the librarian's department, consisting of a small vestibule and two rooms. These rooms have modelled plaster ceilings divided by oak ribs, and are fitted throughout in oak and bronze.

The library consists of a central corridor, twenty feet wide and 125 feet long, terminating in an apse at the end farthest from Deansgate. These together give an extreme length of 148 feet. The central hall is forty-four feet from the floor to the vaulted ceiling, and is throughout groined in stone. It is divided into

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eight bays, one of which is on one side occupied by the main entrance, while the rest open into reading recesses.

There are, therefore, on this floor fifteen recesses, or studies, occupied by book-cases. Coextensive with the end bay on either side are projections to the limits of the boundary of the site, which form, as it were, transepts to the building. On the Wood Street side the space obtained by this projection is added to the recess, and gives on both floors increased space for books of reference. On the Spinningfield side the extra space forms separate rooms, that on the lower level being the "Map Room," and that on the higher containing the "Early Printed Book Room". The recess opposite to the main entrance gives access to a cloak-room, and to a separate room of considerable size, the "Bible Room". Above this, in the octagonal lantern of the tower, is the "Aldine Room". The apse at the end is lined with book-cases, and adjoining it is, on the one side, the entrance to the lift-room and the "Periodical Room". The latter is a stone-vaulted and panelled chamber, beneath which are various work-rooms, with staircase leading to the lower floors, and a service lift. On the other side of the entrance to the apse is a sink-room and a spiral staircase for attendants. Two staircases, one at either end of the main library, lead from the lower to the upper floor. The upper or gallery floor is arranged on somewhat similar lines to the lower. A gallery runs completely round the central space, giving access to the book recesses and other rooms. The reading spaces on both floors have bay windows; on the lower floor the ceilings of the recesses are of oak ribs and modelled plaster; on the upper floor they are vaulted.

The two tiers of chambers together reach to a height of about thirty feet, and leave space above for a large clerestory beneath the main vaulting.

At the rear of the building is a house for the caretaker, separated from, but in immediate connection with the main building. Adjoining the caretaker's house is a spiral staircase which leads

DESCRIPTION OF THE BUILDING.

to all the floors of the main building, and under the house are the boilers and furnace for the heating apparatus.

MATERIAL OF BUILDING

The material used is mainly stone from quarries in the neighbourhood of Penrith. That used for the interior throughout is Shawk, a stone that varies in colour from grey to a delicate tone of red. Much care has been used in the distribution of the tints, which are, for the most part, in irregular combination. Many of the stones show both colours in a mottled form and serve to bring the tints together. As, however, towards the completion of the building it proved impossible to obtain a sufficient quantity of mottled stone, the main vaulting of the library had to be built in a way that gives a more banded effect than had originally been contemplated.

STATUARY AND CARVING

Appropriate carvings decorate the several parts of the exterior. Above the centre of the doorway are the initials "J. R.," with, on the left hand, the arms of St. Helens—the birthplace of Mr. Rylands—and on the right the combined arms of the Rylands and Tennant families—Mrs. Rylands belonging to the latter. Different parts of the front elevation also display the arms of several universities—Oxford, Cambridge, Durham, London, the Victoria University, Aberdeen, Edinburgh, Dublin, the Royal University of Ireland, together with those of Owens College, Manchester.

Facing the main doorway in the vestibule is a symbolic group of statuary, carved in the stone employed throughout the interior of the building. The group is intended to represent Theology, Science and Art. Theology, the central standing figure of a woman, clasps in her left hand the volume of Holy Writ, and with her right hand directs Science, in the guise of an aged man seated, and supporting in his hand a globe, over which he bends in study and investigation. On the left-hand side of Theology is the seated figure of a youthful metal-worker, as representing Art; he has paused in his work of fashioning a chalice, and with up-

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turned face listens to the words which fall from the lips of Theology. The lesson which this group is designed to symbolise and teach is, that Science and Art alike derive their highest impulses and perform their noblest achievements, only as they discern their consummation in religion. The sculptor of the group was Mr. John Cassidy, of Manchester.

By the side of the western stairway are the arms of the city of London ; by the eastern those of the city of Liverpool.

A series of portrait statues, designed by Mr. Robert Bridgeman, of Lichfield, has been arranged so as to represent many of the most eminent men of different countries and ages in the several departments of literature, science and art. These are placed, for the most part, in pairs, marking both correspondences and contrasts in character and achievement. The statues, to the number of twenty, are ranged in niches along the gallery front. Those at the two end galleries represent the chief translators of the Bible into English ; statues of John Wiclif and William Tindale being placed at the north end ; whilst facing them, at the south, are : Myles Coverdale and John Rainolds (or Reynolds)—the great Puritan scholar who originated the revision of 1611, commonly known as “King James’s Version”.

The rest of the statues are arranged to face each other in pairs. Beginning from the northern end of the library, and in closest proximity to the “Early Printed Book Room,” and representing the art of printing, John Gutenberg, on the left or western side, stands opposite to William Caxton on the eastern side. Next to these Sir Isaac Newton and John Dalton stand for Science. The connection of Dalton with Manchester, as well as his eminence as a natural philosopher, renders the introduction of his statue in this place especially appropriate. Herodotus, the “Father of History,” is opposite to Gibbon, historian of the *Decline and Fall*. Next to these, Philosophy : ancient and modern, is represented by Thales of Miletus, and Francis Bacon, Lord Verulam. Two pairs of statues represent Poetry : Homer opposite to Shakespeare, and Milton to Goethe. The chief phases

DESCRIPTION OF THE BUILDING.

of the Protestant Reformation are symbolised by Luther and Calvin, whilst John Bunyan and John Wesley stand for British Evangelical theology.

STAINED-
GLASS
WINDOWS

The twenty statues just enumerated are supplemented by a series of pictured effigies in the two stained-glass windows, designed and wrought by Mr. C. E. Kempe, of London. Each window contains twenty figures, taken, wherever possible, from contemporary sources. Thus the whole number—statues and pictures—present, in the sixty personages delineated, no inadequate suggestion of all that is greatest in the intellectual history of mankind.

The great north window is symbolical of Theology. The upper compartments in the centre contain representations, according to the accepted conventions of sacred art, of Moses and Isaiah for the Old Testament, and of the Apostles John and Paul for the New Testament. Below these are figures of the four great Fathers of the Church : Origen, St. Chrysostom, St. Jerome and St. Augustine. On the left hand the upper divisions represent Mediæval Theology, in the persons of St. Anselm, St. Thomas Aquinas and Duns Scotus ; the lower divisions represent the Theology of the Reformation, by portraits of Erasmus, Beza and Melanchthon. On the right hand : the upper compartments represent the age subsequent to the Reformation, in the persons of the Anglican—Richard Hooker, the Puritan—Thomas Cartwright, and the Jurisconsult and Theologian—Hugo Grotius ; the lower compartments represent the philosophical and critical side of a later Protestant Theology by portraits of Bishop Butler—author of *The Analogy*, the American, Jonathan Edwards—Metaphysician and Calvinistic Divine, and F. E. D. Schleiermacher—precursor of modern German critical thought.

The south window represents Literature and Art. Philosophy occupies the central division, in which the upper compartments exhibit the effigies of Plato, Aristotle, Lucretius and Cicero, among the ancients ; the lower compartments, those of Descartes,

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Locke, Kant and Hegel, among the moderns. On the left the great Moralists of the ancient and modern world are represented in the upper compartments by Socrates, Epictetus and Marcus Aurelius; in the lower compartments, by Dr. Johnson, William Wordsworth and Thomas Carlyle. The right-hand division is dedicated to Poetry and Art, of which the selected representatives are : in the upper compartments, Æschylus, Raffaele and Beethoven—Poetry, Painting, Music—corresponding, in the lower compartments, with Dante, Michel Angelo and Handel.

LATIN MOTTOES

LATIN
MOTTOES

The main design of the library in its bearing upon philosophy, ethics and intellectual culture is further illustrated by a series of Latin mottoes, culled from many sources, and carved on ribbon scrolls between the windows of the clere-story. A printer's device is placed below each motto. The mottoes are as follows:—

East side (right hand), from the Deansgate end :—

Otium sine litteris mors est.

Nemo solus sapit.

Tendit in ardua virtus.

Integros haurire fontes.

Est Deus in nobis.

Humani nihil alienum.

Nescia virtus stare loco.

O magna vis veritatis.

Quod fugit usque sequar.

Per nos, non a nobis.

Veritatis simplex oratio est.

Omnia mutantur, nihil interit.

Securus judicat orbis terrarum.

Non multa, sed multum.

DESCRIPTION OF THE BUILDING.

West side (left hand), from the Apse :—

Perpetui fructum donavi nominis.

Tolle, lege.

Turris fortissima nomen Domini. *The name of the Lord is a strong tower*

Nescit vox missa reverti.

Nullius in verba magistri.

Abeunt studia in mores.

Possunt quia posse videntur. *They can because they think they can*

Vivere est cogitare. *Existence is to think*

Ratio quasi lux lumenque vitæ. *Reason is the light and life of the soul*

Credo ut intelligam. *I believe in order that I may understand*

Lex sapientis fons vitæ. *The law of the wise is the fountain of life*

Sapere aude : incipe. *Be bold to know, begin*

Virtus repulsæ nescia sordidæ. *Virtue knows no base things*

Quod verum est meum est. *What is true is mine*

FITTINGS,
VENTILA-
TION, ETC.

The rooms are panelled throughout in Dantzic oak. The floors are of polished oak blocks. The whole of the metal work, such as the gates, railings, coil cases, electric fittings, etc., were carried out in wrought gun-metal and bronze by Messrs. Singer, of Frome, Somerset. As has been already pointed out, the building is almost entirely vaulted in stone, but where this has not been admissible, fireproof construction is used after Messrs. Hanan & Royers' system, the main floors being of a double thickness of fireproof with space between. The heating is by batteries of hot-water pipes through which air is passed after filtration. The filtration of the air is effected by first drawing it in through shafts, and then forcing it through screens loaded with cotton fibre and coke, over which water sprays are constantly playing. In this way the particles of dust with which the air is impregnated are removed. The vitiated air is extracted through shafts placed at the highest points of the various rooms, in which powerful electrical fans are constantly running at a high

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speed. Gas, the most fatal thing in a library, has been completely excluded, the lighting throughout the building being by electricity.

BOOK-CASES,
SHELVES,
ETC.

The system of the book-cases may be briefly described as follows: large sheets of plate glass, some of which are nine feet nine inches by two feet, are contained in gun-metal frames about one inch square. The exclusion of dust, so prevalent in Manchester, is provided for by rolls of velvet made elastic by the insertion of wool, which, when the doors are closed, are pressed between the door and a fillet. The arrangements for locking are somewhat elaborate. A key releases a trigger, which cannot be grasped until it is released. The trigger works espagnolette bolts, which shoot upwards and downwards at the top and bottom of the frame with intermediate clasps at the side. The internal fittings of the book-cases are of Dantzic oak, the shelves, which are panelled in order to secure the maximum of strength with the minimum of weight, and to prevent warping, are made easily adjustable by means of Tonk's fittings, which have been specially carried out in gun-metal to secure greater strength. The cases for large folios are fitted with adjustable, felt-covered, steel rollers, in which the volumes are placed on their sides, and can be inserted or withdrawn with ease, and with very little friction upon the binding, a matter of no small importance, when the character of the bindings and the weight of the books are considered.

DESCRIPTIVE LIST OF THE EARLIEST PRINTED EDITIONS OF THE GREEK AND LATIN CLASSICS EXHIBITED IN THE MAIN LIBRARY.

CASE I.—CICERO.

1. CICERO (Marcus Tullius). [De officiis, et paradoxa.] 1465.

[*Begin.*] Marci Tulij Ciceronis Arpinatis. oulisq3 | romani. ac oratorū
maximi Ad M Tuliū | Ciceronem filiū suū. Officio2 liber incipit. |
Prefatio generalis in libros omnes. | [*Fol. 76 verso :*] Marci Tulij
Ciceronis paradoxa Incipit. | [*Fol. 86 recto :*] Versus. xij. sapientu3
scilicet. Baxilij. Asmenij. | . . . | . . . | positi in Epithaphio Marci
Tulij Ciceronis. | [*Colophon, fol. 87 verso :*] Presens Marci tulij claris-
simū opus. Io- | hannes fust Magūtinus ciuis. nō atramē- | to.
plumali cāna neq3 aerea. Sed arte qua- | dam perpulcra. Petri manu
pueri mei feli- | citer effeci finitum. Auno. M.cccc.lxv. | [*Fol. 88 recto :*]
Manlio torquato. Flaccus. de vite hu- | mane breuitate. p̄ 3paracō3
tēpis. hec. | *Mainz : J. Fust and P. Schoeffer, 1465. Fol.*

* * Printed on vellum.

The first edition printed of any classical author. If this volume ante-dates the edition of Lactantius printed at Subiaco on October 30 of the same year, it will also have the distinction of containing the earliest examples of Greek printing. From what source the ode of Horace (iv. 7), "Diffugere niues. redeūt iam gramina campis," is taken is not known. The earliest printed edition of that author is shown in Case 3.

2. CICERO (Marcus Tullius). [De oratore.] [1465.]

[*Begin. :*] [C]ogitanti Mihi Sepfnvme- | ro & memoria uetera repetenti
perbea- | ti fuisse . . . | *Etc.* [*End., fol. 108 verso, line 27 :*] . . . disputa-
| tionis animos nostros curāq3 laxemus. Et Sic Finis |
[*Monastery of Subiaco : C. Sweynheym and A. Pannartz, 1465.*] 4to.

* * The first printed edition, and the first surviving work printed in Italy. It was preceded by a "Donatus pro puerulis," of which no copy is known to exist. These two works, together with "De divinis institutionibus" of Lactantius and S. Augustine's "De civitate Dei," were printed in the Benedictine monastery of Subiaco, outside Rome. On the completion of the last work, C. Sweynheym and A. Pannartz removed in 1467 into the city itself.

EARLIEST PRINTED EDITIONS

3. CICERO (Marcus Tullius). [Epistolæ ad familiares.] 1467.

[*Begin.* :] [E]go omni offitō ac potius pietate | *Etc.*

[*Colophon.*]

Hoc Conradus opus sueynheym ordine miro |
Arnoldusq; simul pannarts una æde colendi |
Gente theotonica : romæ expedire sodales. |
In domo Petri de Maxio. M.CCCC.LXVII. |

Rome : C. Sweynheym and A. Pannartz, 1467. 4to.

* * This is probably the first work printed in Rome, being the earliest production of the press of C. Sweynheym and A. Pannartz after their removal from Subiaco. The classical works issued by this press were edited by Joannes Andreas, Bishop of Aleria.

4. CICERO (Marcus Tullius). [Opera omnia.] 1498-[99].

[*Vol. 1, fol. 9 recto, line 14 :*] Ciceronis opera : quæ nobis benigniora fata
reseruauerunt ī quatuor uolumina digesta īpressimus : . . . | *Etc.* [*Vol. 1,*
colophon :] Horum operū : quę de arte Cicero conscripsit : & ad hanc
usq; ætatem | puenerunt Alexādri Minutiani oblocatio fuit : redemptura
| Guilmorum fratrū. Librarii oppifices perfece | rūt Mediolani.
M.CCCC.LXXXX. | VIII. . . . | . . . | . . . | . . . |

Milan : *Gulielmi fratres* [*Le Signerre*] for A. Minutianus, 1498-[99]. Fol.

* * The first printed edition of Cicero's collected works. It consists of a reimpression of previous editions of the separate works.

5. CICERO (Marcus Tullius). [Orationes selectæ.] 1471.

[*Begin., table :*] M. T. C. pro Magno Pompeio oratio luculentissima | ad
Quirites feliciter incipit. | Quanq̄ mihi semper frequens conspectus
uester : charta. I. | *Etc.*

[*Colophon :*]

Germani ingenii quis non miretur acumen ? |
Quod uult germanus protinus efficiet : |
Aspice quam mira libros impresserit arte : |
Quam subito ueterum tot monumenta dedit |
Nomine Cristophorus : Valdarfer gentis alumnus : |
Ratisponensis gloria magna soli : |
Nunc ingens Ciceronis opus : causasq; forenses |
Quas inter patres dixit & in populo. |
Cernis quam recto : quam emendato ordine struxit |
Nulla figura oculis gratior esse potest : |
Hoc autem illustri Venetum perfecit in urbe |
Præstanti Mauro sub Duce Christophoro : |
Accipite hunc librum quibus est facundia cordi |
Qui te Marce col& sponte disertus erit. |
M.CCCC.LXXI. Lodo. Carbo. |

Venice : C. Valdarfer, 1471. Fol.

* * This edition, although it omits the Philippics, the orations against Verres and those in favour of Fonteius and Roscius, merits attention on account of its typo-

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graphical excellence. It is one of the finest works that issued from the press of C. Valdarfer, who is best known as the printer of the first edition of Boccaccio's "Decameron," of which this Library possesses the only perfect copy. All the books produced by him at Venice are of considerable rarity.

The poetical colophon is probably the composition of Valdarfer's corrector, Lodovico Carbo, whose name appears at the end.

Another edition, containing the whole of the orations, was printed in the same year by Sweynheym and Pannartz, at Rome, but the priority of impression is still undecided. A copy of this edition is also contained in the Library.

6. CICERO (Marcus Tullius). [Epistolæ ad M. Brutum, ad Quintum fratrem, ad Octavium, ad Atticum.] 1470.

[Fol. 2 recto:] M. Tul. Ciceronis. ad. M. Brutum & ceteros epistole. |
[Colophon:] Impressū Rome opus In domo Petri & Frācisci de Maxis.
iuxta | campū Flore. p̄sidentibus magistris Cōrado Suueynheym &
Ar- | noldo panartz. Anno dominici natalis. M.cccc.lxx. . . . | . . . |
Rome: C. Sweynheym and A. Pannartz, 1470. Fol.

* * The first printed edition of these letters.

7. CICERO (Marcus Tullius). [Rhetorica nova et vetus.] 1470.

[Begin. :] [E]tsi Negociis familiaribus impediti | uix satis ocium studio sup-
peditare | possimus: . . . | [Fol. 68 verso:] Marci Tvllii Ciceronis Orato
| ris Clarissimi [or rather of Q. Cornificius] Ad Herennivm Rhetoricorvm
Novorvm Liber | Vltimvs Feliciter Explicit. | [Fol. 69 recto:] [] aepe
Et multū hoc mecū cogitauī |
[Colophon:]
Emendata manu sunt exemplaria docta |
Omniboni: quem dat utraq; lingua patrem. |
Hæc eadem Ienson ueneta Nicolaus in urbe |
Formauit: Mauro sub duce Christoforo. |
Marci Tvllii Ciceronis Orato | ris Clarissimi Rhetoricorvm |
Vetervm Liber Vltimvs Felici |
Ter Explicit. | .M.CCCC.LXX. |

Venice: N. Jenson, 1470. 4to.

* * The first printed edition of these works. The type used in this work is one of the Venetian founts on which the "golden type" of William Morris was modelled.

8. CICERO (Marcus Tullius). [Orationes Philippicae.] [1470 ?]

[Fol. 1 verso:] Campanus Senensi meo salutē. . . . | [Fol. 2 recto:] []
ntequam De Repv | blica Patres Cōscripti dicam: . . . | Etc.
[Colophon:]

Anser Tarpeii custos Iouis: unde q; alis |
Constrepere Gallus decedit: ultor adest |
Vdalicus Gallus: ne quem poscant in usum |
Edocuit pennis nil opus esse tuis. |

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Imprimit ille die quantū non scribiſ anno. |

Ingenio haud noceas : omnia vīcit homo : |

[*Rome* :] *U. Gallus* [*i.e. U. Han*, 1470 ?]. Fol.

* * The first printed edition. The colophon quoted above, with its punning allusion to Han's name, is one of the quaintest used by any early printer.

CASE 2.—VERGIL.

1. VERGILIUS MARO (Publius). [*Opera.*] [1469 ?]

[*Begin.* :] Publij Virgilij Maronis Liber Bucolicorum | Incipit Feliciter . . . |
[*Fol. 15 recto, line 15* :] Publij Virgilij Maronis Liber Primus Geor |
gicorum Incipit Feliciter | [*Fol. 50 verso, Line 26* :] Publij Virgilij
Maronis Liber Eneidum | Primus Incipit Feliciter | [*End., fol. 208, line*
9 :] Vitaq cum gemitu fugit indignata sub vmbras |

[*Strassburg* : *J. Mentelin*, 1469 ?] Fol.

* * Generally considered to be the first printed Vergil. It has no indication of place, printer or date, but is assigned to Mentelin, who was using this type as early as 1466.

2. VERGILIUS MARO (Publius). [*Opera et appendix Vergiliana.*]

[1469.] [*Begin.* :] [E]loquētie splēdore : & rerū dignitate : locupletiorē |
Virgilio Poetā : unū fortasse Homerū Græci : | *Etc.* [*Fol. 3 verso, table,*
line 3 :] P. Virgilio Maronis. Culex. Lusimus. | *Etc.* [*Line 13* :] Sūma
uirgilianæ narratiōis in tribus operibus. | Bucolicis. Georgicis & ænæide
Pastorum. |

[*Colophon, fol. 195 recto* :]

Aspicias illustris lector quicunq; libellos |

Si cupis artificum nomina nosse : lege. |

Aspera ridebis cognomina teutona : forsan |

Mitiget ars musis inscia uerba uirum. |

Cōrardus suueynheym : Arnoldus pānartzq; magistri |

Rome impresserunt talia multa simul. |

Petrus cum fratre Francisco maximus ambo |

Huic operi optatam contribuere domum. |

[*Fol. 197 recto* :] Priapeia. 1] Tutela Lemni dispares mouet gressus. |

Etc. [*End., fol. 202 recto* :] Finis Excerptorum. |

Rome : C. Sweeneyheym and A. Pannartz, [1469.] Fol.

* * The first edition printed at Rome.

3. VERGILIUS MARO (Publius). [*Opera.*] 1470.

[*Begin.* :] Eclogues. | [T]ityre. Tv Patvlae | recubans sub tegmine fagi |
Etc. [*Fol. 11 recto, line 27* :] Georgics. | [Q]uid Faciat Laetas | segetes :
quo sidere terram | *Etc.* [*Fol. 38 recto, line 31* :] Aeneid. | [A]rma :
Virvmqve Cano : | troiē qui primus ab oris | *Etc.*

[*Colophon* :]

OF THE GREEK AND LATIN CLASSICS.

Progenitus spira formis monumenta maronis |
 Hęc uindelinus scripsit apud uenetos. |
 Laudent ergo alii polycletos parrhasiosue |
 Et quosuis alios id genus artifices. |
 Ingenuas quisquis musarum diligit artes |
 In primis ipsum laudibus afficiet. |
 Nec uero tantum quia multa uolumina : quantū |
 Q3 perpulchra simul optimag3 exhibeat. |
 .M.CCCC.LXX. |

Venice : Vindelinus de Spira, 1470. Fol.

* * The first Venetian edition, and the first one with a printed date

4. SERVIUS MAURUS HONORATUS [Commentarii in Vergilii opera.] [1470 ?]

[Begin. :] Mauri Seruii Honorati grāmatici : omē | tarius in bucolica
 Virgilii incipit. | [Fol. 14 verso, col. 1, line 47 :] Mauri Seruii Honorati
 Grāmatici : com | mētarius ī Georgica Virgilii foelicit' incipit. | [Fol. 38
 recto, col. 2, line 3 :] Mauri seruii. Honorati grāmatici. Commē |
 tarius in eneida Virgilii incipit. | [Fol. 161 recto, col. 1, index :]
 [A]bathos insula que stix vocat' vi. Ene. fo. v | co. i. ibi lucos stigios |
 Etc. [End. fol. 182 recto, col. 2, line 27 :] zetis & calam filii boree &
 orithie iii. ene. | f. iii. c. iii. ibi strophadum &c. | Amen |

[Strassburg : 'R' printer, c. 1470.] Fol.

* * The 'R' printer is so called from his employment of a curiously shaped capital
 'R,' of which several examples may be seen on the open pages. He was formerly, but
 erroneously, in all probability, identified with the printer Mentelin. After much research
 the question of his identity is still an open one. The precise dates of this printer are
 not known with certainty, so that the edition of Servius of 1471 from the press of
 Valdarfer at Venice may, perhaps, be anterior to this one.

5. VERGILIUS MARO (Publius). [Opera.] 1471.

[Begin. : Eclogues.] [T]ityre Tv Patvlae | recubans sub tegmine fagi | Etc.
 [Fol. 11 verso, line 26 : Georgics] quid Faciat Laetas | segetes : quo
 sidere terram | Etc. [Fol. 41 verso, line 28 : Aeneid.] []rma : Virvmque
 Cano : | troiæ qui primus ab oris | Etc. [Fol. 171 recto, line 13. Book
 XIII of the Aeneid by M. Vegius :] []vrns Vt Extremo | deuictus marte
 profudit | Etc.

[Colophon :]

.M.CCCC.LXXI. |

Minciadæ quiconq3 cupit cognoscere uatis |
 Carmina : seu quisquis uegi simul optat habere : |
 Me legat : aut fratres. paruo numerosa iuuentus : |
 Vno eodemq3 sumus pressi sesquiq3 locoq3. |
 Non solomon : neq3 hyran. nō dædalus : atq3 sibyla |
 Græcia non omnis sapientibus inclyta q̄q̄ : |

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Non armis romana potens æquandaq3 diuis |
 Gloria iactauit tali se se arte decoram. |
 Nos igitur peperit patrem qui nomie primum | .
 Rettulit alter adam : formis quos pressit ahenis. : |

[*Venice :*] *Adam [of Ammergau]*, 1471. Fol.

* * Only two other copies of this edition appear to be known.

This edition contains probably the earliest printed text of the so-called 13th Book of the Aeneid. Maffeo Vegio, the author, was the intimate friend of several occupants of the papal throne. Of many works from his pen this is the one by which he is now chiefly remembered. He was born at Lodi in 1406 and died at Rome in 1458.

6. VERGILIUS MARO (Publius). [*Opera.*] 1472.

[*Begin. :*] .P. Maronis. Virgillii. | Bvccolicorvm. Liber. | Incipit. | [*Fol. 12 verso, line 13 :*] .P. Maronis. Virgi- | lii. Georgicorvm. Li- | ber. Primvs. Incipit. | [*Fol. 42 verso :*] .P. Maronis. Virgillii. Liber | Eneidis. Feliciter | .Incipit. | [*Fol. 175 recto, line 22 :*] .P. Maronis : Virgillii. | Vita. Ex : Servio. Donato : | Qvintiliano : Agelio. | Et : Reliquis. | [*Colophon :*] Vrbis Basilea mihi nomen est Leonardus Achates : | Qui tua compressi carmina diue Maro. | Anno christi humanati. M.cccc.lxxii. | . . . |

[*Padua :*] *Leonardus Achates*, 1472. Fol.

* * An edition of extreme rarity.

7. VERGILIUS MARO (Publius). [*Opera. et appendix Vergiliana.*] 1473.

[*Begin. :*] Tabula librorum q in hoc uolumine cōtinent. | []v. V. Maronis uita Virgilius. | *Etc.* [*Fol. 24 recto :*] P. Virgillii Maronis Bucolica. | [*Fol. 36 verso, line 11 :*] P. Virgillii Maronis Georgicon | ad Mecenatem Liber primus. | [*Fol. 69 verso, line 7 :*] P. Virgillii. Maronis Aenidos liber p'mus. | [*Fol. 214 verso, line 17 :*] Tertius-decimus Aeneidos per | Mafieum Vehium additus. | [*Fol. 224 recto, line 4 :*] P. V. Maronis Moretum. | [*Followed by the other minor poems.*] [*Colophon :*] Præsens hæc Virgillii impressio poetę | clarissimi in alma urbe Roma facta | est . . . | . . . | . . . | . . . nō atramēto plumali | calamo neq; stylo greo sed artificiosa | quadam adinuentione imprimendi | seu caracterizādi opus. sic effigiatū | est ad dei laudē industrięq3 est con- | sumatum. per Vdalricum Gallum & | Simonem de Luca. Anno domini | M.CCCC.LXXiii. Die uero. IIII. | mēsis Nouembris. . . | . . . | . . . |

Rome : U. Gallus [Han] and Simon de Luca, 1473. Fol.

* * The third Roman impression. It is of importance as exhibiting a more accurate text than the two previous editions printed at Rome.

8. VERGILIUS MARO (Publius). [*Opera.*] 1473.

[*Begin. :* Eclogues.] [T]ityre tu patulæ recubans | sub tegimine fagi : Me. | *Etc.* [*Fol. 12 recto, line 12 :* Georgics.] [Q]uid faciat lætas segetes : | quo sydere terram | *Etc.* [*Fol. 42 recto, line 6 :* Aeneid.] [A]rma uirumq3 cano : troiæ qui primus ab oris. | *Etc.* [*Colophon :*] Brixix maronis opera

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expressa fuere presbytero petro | uilla iubente die uigessimio primo
aprilis. M.cccclxxiii | *Brescia: printed for Petrus Villa, 1473. Fol.*

* * The first book printed at Brescia. The type is very similar to, if not identical with, that used by Petrus Adam de Michaelibus, the first printer at Mantua.

Only two other copies appear to be known.

9. VERGILIUS MARO (Publius). [Opera.] 1501.

Vergilivs. | [Edited by A. P. Manutius.] [*Colophon*:] *Venetiis Ex Aedibus
Al | di Romani Mense | aprili .M.DI.* | 8vo.

* * Printed on vellum.

The first book in italic type. From the lines at the end of the preface, "In praise of the letter-cutter," one learns that the characters were cut by Francesco da Bologna, who has been identified with the painter, Francesco Raibolini, called Francia. The type is generally said to have been modelled upon the handwriting of Petrarch, and it is worthy of note that Aldus printed in succession the two favourite authors of that poet, namely, Vergil and Horace, and thirdly, an edition of Petrarch.

A counterfeit edition, corresponding exactly with the Aldine, was issued at Lyons in the same year.

10. VERGILIUS MARO (Publius). [Opera.] [1520.]

Vergiliana poesis que latinitas norma est Et propulsatis ꝛ | elimatis
omnibus mendis feli | ci gaudet exordio. | [Device of "Richard pyn-
son" beneath title.—On verso of title: ¶ Iohannes Ferrand breuiuscula
hac oratiōe | cōtinentissimū viru Magistrū Petrum Tur- | relli plurima
salute impartitur. |]

¶ *Venalis extat London̄ sub diui Geor | gij signo in vico nuncupato | Flete-
strete iuxta limina | scti Dūstani.* | ✠ | [1520.] 8vo.

* * The only other copy recorded is one in the library of Exeter College, Oxford.

CASE 3.—POETRY.

11. LUCANUS (Marcus Annæus). [Pharsalia.] 1469.

[*Begin.*: Letter by the editor J. Andreas, Bishop of Aleria.] [H]oc tempore
pater beatissime Paule. u. uenete | Pontifex Maxime bonā primū uali-
tudinē ab | omnipotenti deo per castissimas tuas preces opto: . . . |
Etc. [*Fol. 3 recto*: Epitaphion Lucani.] [C]orduba me genuit, rapuit
Nero. prelia dixi. | *Etc.* [*Line 5*: Pharsalia.] []ella per æmathios |
plus q̄ ciuilia campos | *Etc.*

[*Colophon*:]

Hoc Conradus opus suueynheym ordine miro |
Arnoldusq; simul pannarts una æde colendi |
Gente theotonica: romæ expediere sodales. |
.M.CCCC.LXIX. |

Rome: C. Sweynheym and A. Pannartz, 1469. Fol.

* * The first printed edition of Lucan.

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2. HORATIUS FLACCUS (Quintus). [Opera.] [1470?].

[*Begin.* :] Qvinti Oratii Flacci Car | minvm Liber Primvs. | [*Fol. 60 verso,*
line 9 :] Qvinti Oratii Flacci Epodos | [*Fol. 74 recto, line 5 :*] Qvinti
 Oratii Flacci | Carmen Seculare | [*Fol. 75 verso, line 7 :*] Finis |
 • Hoc quicunq3 dedit Venusini carmen Horatii : |
 Et studio formis correctum effinxit in istis |
 Viuat. & æterno sic nomine sæcula uincat |
 Omnia. ceu nunquam numeris abolebitur auctor : |
 [*Fol. 76 recto :*] Qvinti Oratii Flacci Epi | stolarvm Liber Primvs. |
 [*Fol. 106 recto :*] Qvinti Oratii Flacci Sermonvm | Liber Primvs. | [*Fol.*
148 recto :] Qvinti Oratii Flacci Poetria | [*End., fol. 157 recto, line 13 :*]
 Non missura cutem nisi plena cruoris irudo. | Finis |
 [*Venice, 1470 ?*] 4to.

* * The first printed edition of Horace. The same types are used in several other books which cannot be assigned to any particular press, including an edition of St. Basil: "De officiis vitae solitariae," of 1471. The press is connected with Venice by the presence in some copies of a woodcut border of a character peculiar to works printed in that city.

3. JUVENALIS (Decimus Junius). [Satirae.] [1470?]

[*Begin.*] [S]emper ergo auditor tatum : nūq̃ | ne reponam? | Vexatus
 totiens rauci theseide | codri. | *Etc.*
 [*Colophon :*]
 Anser Tarpei custos Iouis : unde q3 alis |
 Constrepes : Gall⁹ decidit : Vltor adest |
 Vdalricus Gallus : ne quem poscant in usum |
 Edocuit pennis nil opus esse tuis. |
 Imprimit ille die : quantū non scribitur anno |
 Ingenio haud noceas : omnia uincit homo. |
 [*Rome :*] *U. Gallus [Han], [1470 ?]* 4to.

* * Of extreme rarity. This impression may be earlier than the Venetian one, dated 1470, printed by Vindelinius de Spira, of which the library possesses a copy.

4. MARTIALIS (Marcus Valerius). [Epigrammaton libri.] [1471?]

[*Begin.* :] Epigrammaton liber. | [B]arbara. Pi | ramidum sileat mi | racula
 memphis | *Etc.* [*Fol. 4 verso, line 4 :*] Epigrammaton liber I : | [S]pero.
 Me. Secv- | turum in libellis meis | tale temperamentum ut | *Etc.*
 [*End., fol. 178 verso, line 26 :*] Cristateq; sonant undiq; lucis aues
 | Finis |

[*Rome : printer of Silius Italicus, c. 1471.*] 4to.

* * This edition is not improbably anterior to that issued in July, 1471, at Ferrara, which is also in the library. The latter impression does not contain the "Epigrammaton liber". The type used in this volume is identical with that employed by the unknown printer of the second edition of *Silius Italicus* which, according to the colophon, was completed at Rome, April 26, 1471, under the editorship of J. Pomponius Lætus.

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An edition of Columella without any indication of place, date or printer, which is in the University Library at Cambridge, is the only other work known from this press. This volume and the *Silius Italicus* have been commonly attributed to the press of G. Laver, but a comparison of his types with the fount here used does not support the conclusion. This copy, and an imperfect one said by Dibdin to be in the Imperial Library at Vienna, are the only copies which can be traced.

5. OVIDIUS NASO (Publius). [Opera.] 1471.

[*Begin.* :] [F]rāciscus Puteolanus parmensis Fracisco gō | zagē Cardinali
Manthvano suo Sal. Pl. d. | Poemata Publii Ouidii Nasonis nup̄ a me
recogni | ta īp̄ssaq; sub tuo noīe edere constitui . . . | *Etc.* [*Fol.* 3
verso, line 18:] Huius opera omnia medea exēpta & triumpho Cē |
sarīs : & libello illo pontica lingua cōposito : quē in | curia tempoꝝ
perierunt : Balthesar Azoguidus Ci | uis Bononiensis honestissimo loco
natus primus in | sua ciuitate artis impressorię īuentor . . . | . . . ad
utilitatē humani ge | neris impressit ; | MCCCCLXXI |
[*Bologna :*] *Balthesar Azoguidus*, 1471. Fol.

* * This edition and the Roman one of the same year, printed by Sweynheym and Pannartz, which is likewise in this library, are the two earliest impressions of the works of Ovid. It is uncertain which of the two appeared first, although the priority has generally been conceded to the Bologna edition.

This work is commonly regarded as the first production of the Bologna press, but it may have been preceded by an undated edition of Phalaris.

6. CATULLUS (Gaius Valerius). [Catulli, Tibulli, Propertii carmina, et Statii Silvae.] 1472.

[*Begin.* :] ualeri⁹ Catul⁹ scriptor lyric⁹ Veronē nascitur | Olympiade.
.C.lxiii. Anno ante natum Salusti | um Crispum. . . | *Etc.* [*End.* :]
Tabula librorum qui sunt in p̄senti uolumine. | Albius Tibullus elegiæ
Scriptor optimus. | Aurelius Propertius Beuanus. | Clarissimi poetę
Catulli Veronēsis Epigrāma. | Pub. Papinus. Statius Syluarum. |
M.CCCC.LXXII. |

[*Venice : Vindelinus de Spira*], 1472. 4to.

* * This is the first collected edition of these poets, and not improbably the earliest impression of each author.

7. STATIUS (Publius Papinius). [Opera omnia.] 1475.

[*Begin.* :] Placidi Lactantii interpretatio in primum librum Thebaidos. | [*Be-
low 4 lines of commentary :*] []raternas Acies : alternaq; regna p̄fanis |
Decertata odiis sōtesq; euoluere Thebas | *Etc.* [*Fol.* 128 *recto* :] Re-
collecta super Achilleida. P. Papinii Statii : tradita a | Domino Frācisco
Mataracio perusino uiro disertissimo. | [*Line 50 :*] P. Pa. Statii Achil-
leidos Liber. i. | [*Fol.* 151 *recto* :] Domitii Calderini Veronensis secretarii
apostolici ad Augustinum mafeū | Veronensem scriptorem apostolicum
in Siluas Statii papinii. | [*Fol.* 153 *recto* :] Domitius Calderinus |

EARLIEST PRINTED EDITIONS

Augustino Mafeo. | [*Below 4 lines of commentary :*] Ex emendatione & interpretatione Domitii calderi- | ni Veronensis Statii papinii Neapolitani Syluarū | Liber primus ad Stellam. | [*Fol. 216 recto, at foot of text :*] Syluarum quinto libro finis Domitius calderinus | Veronensis secretarius apostolicus emendauit inter | prætatusque est Romæ calendis sextilibus. | M.CCCC.LXXV. | [*Fol. 216 verso :*] Papinii Vita. | [*Fol. 217 recto :*] Ad Franciscum Aragonium Ferdinandi Regis Neap. F. Domitius Veronensis. | [*Line 30 : Domitius in Sapho Ouidii | Fol. 217 verso, below 29 lines of commentary :*] Sapho Phaoni. | [*Fol. 223 verso, line 40 :*] Domitii elucubratio in quædā ppertii loca. quæ difficiliora uidebāt Ad Frā. Arago. Fer. R. ne. F. | [*Colophon :*] Venetiis per Octavianū Scotū Mo | doctiēsem. M.CCCCLXXXIII. | Quarto nonas Decembris. | Finis |

Venetiis ; Octavianus Scotus, 1475. Fol.

* * The first collected edition of the works of Statius.

8. CLAUDIANUS (Claudius). [*Opera.*] 1482.

[*Begin. :*] Barnabas Celsanus Bartholomæo paiello Equiti Vicenti- | no. S.P.D. . . . | *Etc.* [*Fol. 2 recto :*] Claudii Claudiani præfatio in raptum Pro- | serpinae. | [*Colophon :*] Finis operum Cl. Claudiani : quæ nō minus | eleganter q̄ diligenter impressit Iacobus Dusen | sis Milesimo quadrigentesimo octogesimo secū | do sex. cal. Iun. Vicentiæ |

Vicentiæ : Iacobus Dusenensis, 1482. Fol.

* * The first printed edition of Claudian's entire works.

9. BATRACHOMYOMACHIA. [1474 ?]

[*Begin. : Greek text, with interlinear Latin prose translation.*] [α]ρχόμενος πρῶτον μουσῶν χορὸν εἴ[ξ] ξικῶνος | Incipiens primum musarum chorum ex helicone | *Etc.* [*Fol. 1 verso : Metrical Latin version of C. Marsupini.*] Ranarum murumq3 simul crudelia bella | *Etc.* [*Fol. 24 verso, line 15, end of metrical version :*] Phoebus cū tanti cessit discordia belli | μυνοβατροχομαχια τέλοσ | [*Fol. 25 verso :*] Quoniā nomē rei esse cōsequēs ὁβ& : Apud poetas idō | plerūq3 ipsis de officiis sūpta ppia sūt noīa . . . | [*Line 19 :*] Tria Sunt Ranarum Genera | . . . | . . . | [*End., fol. 26 recto, line 21 :*] και πολεμον τέλε τή μονον μεροσ έξε τελέσθη | Et belli finis solius diei expletus est | μυνοβατραχομαχια τέλοσ |

[Brescia : T. Ferrandus, c. 1474 ?] 4to.

* * This is the only known copy of what R. Proctor believed to be the first Greek text ever printed. It was assigned by him on typographical grounds to the press of Thomas Ferrandus of Brescia, of whose work very few examples are known. The only certain date connected with Ferrandus is 1473, in which year he printed the "Statuta communis Brixiae".

The Greek text, with the interlinear Latin translation, is printed on the recto of each leaf, whilst the verso is uniformly reserved for the metrical version of C. Marsupini.

OF THE GREEK AND LATIN CLASSICS.

- 10. THEOCRITUS.** [Θεοκρίτου εἰδύλλια · Ἡσιόδου ἔργα καὶ ἡμέραι.] [1480?] [Begin. :] Θεοκρίτου Θύψις Ἡ Ὀδὴ Ἐιδύλλιον. A. | [Fol. 31 verso, line 5 :] Τέλος τοῦ θεοκρίτου | [Fol. 32 recto :] Ἡσιόδου Τοῦ Ἀσκραίου Ἔργα | Καὶ Ἡμέραι. | [End. ; fol. 46 recto :] Ὅρνιθας κρίνων καὶ ὑπερβασίας ἀλέεινων. | [Milan : Bonus Accursius, c. 1480.] 4to.

* * The first printed edition of Theocritus and Hesiod.

Bonus Accursius acted as superintendent of the press from which this and other Greek books issued. The mechanical part of the work has been attributed to the brothers Benignus and Ioannes Antonius de Honate, who were printing in Milan at this time.

- 11. HOMER.** [Opera omnia, græce.] 1488.

[Begin. :] Bernardvs Nerlivs Petro Medicae Lavrentii | Filio. S. | [Fol. 1 verso :] Δημήτριος ὁ χαλκονδύλης τοῖς ἐντευξομένοις εἰδὲ πράττειν. | [Colophon :] Ἡ τοῦ ὁμήρουποίησις ἅπασα ἐντυπωθεῖσα πέρας εἴλη | φεν ἤδη σὺν θεῷ ἐν φλωρεντία, ἀναλώμασι μὲν τῶν εὐ | γενῶν καὶ ἀγαθῶν ἀνδρῶν, καὶ περὶ λόγους ἑλληνικοὺς σπου | δαίων βερνάρδου καὶ νηρίου ταναΐδος τοῦ νεριλίου φλω- | ρεντινοῖν · πόνῳ δὲ καὶ δεξιότητι δημητρίου μεδιολα | νέως κρητὸς, τῶν λογίων ἀνδρῶν χάριν καὶ λόγων ἑλληνι | κῶν ἐφιεμένων, ἔτει τῷ ἀπὸ τῆς χρυσοῦ γεννήσεως χιλιο- | ζῷ τετρακοσιοζῷ ὀγδοηκοζῷ ὀγδόῳ μηνὸς δεκεμβρίου | ἐνάτη. |

Florence : [Bartolommeo di Libri], 1488. Fol.

* * The first printed edition of Homer.

- 12. MUSÆUS.** [De Herone et Leandro.] [1495.]

Μουσαίου ποιημάτων τὰ καθ' ἑρῶ (καὶ) Λέανδρον ὃ δὴ (καὶ) εἰς | τὴν Ῥωμαίων διάλεκτον αὐτολεξεῖ μετω- | χετεύθη. | Musæi opusculum de Herone & | Leandro, quod & in latinam | linguam ad uer- | bum trala- | tum | est | . | [Colophon, fol. 11 verso.] Ἐγράφη Ἐν Ἐνεταίαις Δαπά- | νη καὶ Δεξιότητι Ἀλ- | δου Τοῦ Φιλέλλη- | νος καὶ Ῥω- | μαί- | ου. | . . . |

[Venice : Aldus, 1495.] 4to.

* * The first printed edition of Musæus. The Latin version is by M. Musurus, afterwards Archbishop of Malvasia.

This work was formerly supposed to be the earliest production of the press of Aldus, but this distinction belongs most likely to the volume containing the "Erotēmata" of Lascaris, and other treatises, which is exhibited in Case 7.

- 13. APOLLONIUS, Rhodius.** [Ἀργοναυτικά.] 1496.

[Fol. 2 recto :] Ἀπολλωνίου Ῥοδίου Ἀργοναυτικῶν Πρωτον. | [Colophon :] Ἐν φλωρεντία ἔτει χιλιοστῷ Τετρα | κοσιοστῷ Ἐνενηκοστῷ ἔκτωι. |

Florence : [Lorenzo di Alopa], 1496. 4to.

* * Printed on vellum.

The first impression of Apollonius Rhodius. The Greek press from which this volume issued was under the direction of Ioannes Laskaris, by whom Lorenzo di Alopa was employed as a professional printer. Several works were produced there, printed wholly or chiefly in Greek majuscules, like the volume exhibited.

EARLIEST PRINTED EDITIONS

CASE 4.—DRAMA.

1. **TERENTIUS (Publius) Afer.** [*Comœdiæ.*] [*1469?*]

[*Begin.* :] Publij Terentij Affri poete comici comediarū liber | incipit feliciter
| [*End., fol. 102 verso, line 20:*] Publij Terencij Affri Poete | Comici
Comediarum liber Finit. | [*Strassburg: J. Mentelin, c. 1469.*] Fol.

* * The first impression of Terence. The text is printed as prose.

2. **TERENTIUS (Publius) Afer.** [*Comœdiæ.*] *1496.*

Terenti ⁹ cū	Directorio	{ Vocabulorū
	Glosa iterlineali	{ Sententiarū
		{ artis Comice
	Comētarijs	{ Donato
		{ Gvidone
		{ Ascensio

[Beneath title a woodcut inscribed Theatrvm.] [*Colophon:*] Impressum
in Imperiali ac vrbe libera Argentina Per ma- | gistrum Ioannē
Grüninger accuratissime nitidissimeq; elabo | ratū & denuo reuisum
atq; collectum ex diuersis commētarijs | Anno incarnatiōis dominice
Millesimoquaterq;centesimo | nagesimosexto. Kalendarū vero
Nouembrium. Finit foeliciter. |

Strassburg: J. Grüninger, 1496. Fol.

* * Illustrated with a number of woodcuts. The printer of this work, Johann Reinhard, who called himself J. Grüninger from his birthplace, Grüningen in Suabia, is famous for the illustrated works produced at his press, of which this edition of Terence, a Horace of 1498, a Boethius of 1501 and an impression of Vergil executed in 1502 are the most celebrated.

A remarkable feature of the illustrations by which these editions are distinguished is the ingenious manner in which some of the blocks were cut so as to permit of the arrangement of the various figures and portions of scenery in any order required by the text.

The woodcut on the title-page is believed to be the earliest pictorial representation of a theatre.

3. **DONATUS (Aelius).** [*Commentarius in Terentii comœdias.*] [*1470?*]

[*Begin.* :] []vblivs Terentivs Afer | Carthagine natus: seruiuit Rome
Te | rencio Lucano senatori. . . . | *Etc.* [*End., fol. 250 recto, line 28:*]
Qui cupit obstrusas frugem gustasse Terenti |
Donatum querat noscere grammaticum.. |

[*Strassburg: the 'R' printer, c. 1470.*] Fol.

* * Probably the first printed edition of the commentary of Donatus on Terence. Blank spaces have been left, as can be seen in the open pages, wherever Greek words occur in the text of Donatus.

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4. PLAUTUS (Titus Maccius). [Comœdiæ.] 1472.

[*Begin.* :] Reuerendissimo in Christo patri & domino Iacobo Zeno Pontifici
| Patauino Georgius Alexandrinus Salutem plurimā dicit. | [*Fol.* 3
verso, table :] Georgii Alexandrini Epistolę ad Iacobum Zenum :
Patauinum Ponti. | quę incipit : Libet laboriosi mei conatus : Et uite
Poetę extra ordinem Co | moediarum positę. Fabularū nomina subiecta
sunt : ut facilius : quā quisq̃ | desyderauerit fabulam : eam inueniat. |
[*Colophon* :] Plautinę uiginti Comoedię : linguę Latinę delicię : magna
ex parte emen- | datę per Georgium Alexandrinum : de cuius eruditione
et diligentia in- | dicent legentes. Impressę fuere opera & impendio
Ioannis de Colonia | Agripinensi : atq̃ Vindelini de Spira. | Venetiis.
M.CCCC.LXXII. . . . | . . . |

Venice : Vindelinus de Spira, 1472. Fol.

* * The first impression of the comedies of Plautus, edited by Georgius Merula.

5. SENECA (Lucius Annæus). [Tragœdiæ.] [1484.]

[*Begin.* :] Lvcii Anæi Senecae Cordvbnensis : | Hercvles Fvrens Tragedia
Prima | Incipit. |

[*Colophon* :]

Longa iterum Senecæ tribuisti sæcula : regum |

Cum premis Andrea gallice mortis opus. |

Hercule sunt formis impræssa uolumina rege |

Victor ab adriacis cum redit ille feris : |

[*Ferrara* : Andreas Bellfortis, 1484.] Fol.

* * The first printed edition of Seneca's tragedies.

The date attributed to this volume is that of the peace concluded at Bagnolo between the Venetians and Hercules I., Duke of Ferrara. At the commencement of the war in 1432 Hercules had the support of several Italian principalities, but, as the latter withdrew by degrees from the alliance, the terms of peace with the Venetians were not very favourable to the power of Ferrara.

6. ARISTOPHANES. [Comœdiæ.] 1498.

'Αριστοφάνους Κωμωιδίαι Ἑννέα | Aristophanis Comoediae Novem. | Πλούτος
Plutus. | Νεφέλαι Nebulæ | Βάτραχοι Ranæ | Ἴππεῖς. Equites | Ἀχαρνεῖς.
Acharnes | Σφήκες. Vespræ | Ὀρνίθεσ. Aues | Εἰρήνῃ. Pax | Ἐκκλησιαζού-
σαι. Contionantes | Ἐπίγραμμα εἰς ἀριστοφάνῃ. | [The Greek epigram
follows in six lines.] [*Fol.* 1 *verso* :] Aldus Manutius Romanus Danieli
Clario Parmensi. S.P.D. | [*Fol.* 2 *recto, line* 11 :] Μάρκ(ος) Μουσοῦρος ὁ
Κρής τοῖς ἐντευξομένοις εἰ πρᾶττε ἰν. | [*Colophon* :] Venetiis apud Aldum.
M. IID. Idibus Quintilis. Fol.

* * The first printed edition of Aristophanes. The Scholia accompanying the text were collected by the editor, M. Musurus. The "Lysistrata" and "Thesmophoriazusæ," which are not contained in this volume, were first published in the collected edition printed by P. Junta at Florence in 1515.

EARLIEST PRINTED EDITIONS

7. SOPHOCLES. [Tragœdiæ.] 1502.

Σοφοκλεους Τραγωδῖαι Ἑπτα | Μετ' Ἐξηγήσεων. | Sophoclis Tragaediae Septem | Cum Commentariis. | Τὰ τῶν τραγωδιῶν ὀνόματα. | Tragœdiarum nomina. | αἶας μασιγοφόρος. | Aiax flagellifer. | ἡλέκτρα. Electra. | οἰδίπους τύραννος. Oedipus tyrannus. | ἀντιγόνη. Antigone. | οἰδίπους ἐπὶ κολωνῷ. Oedipus colonæus. | τραχίνιαι. Trachiniæ. | φιλοκτήτης. Philoctetes.

[Colophon:] Ἐνετίησι παρ' Ἀλδφ τῷ Ρωμαίφ, . . . | . . . Χιλιοσῷ Πεντακοσιοσῷ δευτέρφ, Μαίμα | κτηριῶνος τεσσαρεσκαίδεκάτῃ. | . . . | . . . | Venetiis in Aldi Romani Academia mense Augu- | sto. M. DII. | . . . 8vo.

* * The first printed edition of Sophocles. Beside this volume are exhibited the only known copies printed on vellum of this edition of the six following plays: Electra, Oedipus Tyrannus, Oedipus Coloneus, Antigone, Trachiniæ, Philoctetes.

The "Commentarii" mentioned in the title were never issued with this edition, and the Scholia, which are probably intended here, did not appear until 1518, when an edition was printed at Rome under the care of J. Lascaris.

8. EURIPIDES. [Tragœdiæ.] 1503.

Ευριπίδου τραγωδῖαι ἑπτακαίδεκα· ὧν | ἔνιαι μετ' ἐξηγήσεων· εἰσὶ δὲ αὐταὶ· | Ἐκάβη Ορέης Φοίνισσαι | Μῆδεια Ἰππόλυτος ἈλκΗΣ | Ἀνδρομάχη Ἰκέτιδες Ἰφιγένεια ἐν | Αὐλίδι Ἰφιγένεια ἐν ταύροις | Ρῆσος Τρωάδες Βάκχαι | Κύκλωψ Ἡρακλεῖδαι Ἐλένη | Ἴων | ([Vol. 2, sig. Θ Θ Θ:] Ἡρακλῆς Μαινομενος. Hercules Furens. |) Euripidis tragœdiæ septendecim, ex | quib. quædam habent commentaria. | & sunt hæ. | Hecuba Orestes Phoenissæ | Medea Hippolytus Alcestis | Andromache. Supplices. Iphigenia ī | Aulide Iphigenia in Tauris | Rhesus Troades Bacchæ | Cyclops Heraclidæ Helena | Ion. |

[Colophon:] Venetiis Apud Aldum | Mense. Februa | rio .M.D.III. | . . . | . . . | 8vo.

* * The first collected edition of Euripides' plays. Four of them, viz., The Medea, Hippolytus, Alcestis and Andromache, had previously been printed, c. 1494, at Florence, by Francesco di Alopa in majuscules.

The "Commentarii," referring probably to the Scholia collected by Arsenius, were not published with this edition. The latter were eventually printed in 1534 by L. A. Junta.

9. AESCHYLUS. [Tragœdiæ.] 1518.

Αἰσχυλου Τραγωδῖαι Ἐξ. | Προμηθευς Δεσμωτης. | Ἑπτα Ἐπι Θηβαῖς. | Περσαι. | Ἀγαμέμνων. [Χοηφόροι.] | Εὐμενίδες. | Ἰκέτιδες. | Aeschyli Tragœdiae Sex. | [Aldine device beneath title.]

[Colophon:] Venetiis In Aedibus | Aldi Et Andreae | Soceri. MDXVIII | Mense Februa | rio. | 8vo.

* * The first impression of the plays of Aeschylus, edited by Francesco d'Asola, the brother-in-law of Aldus. In this edition the Agamemnon and the Choephoroe are treated as one play. Of the Agamemnon over 1200 lines are wanting. In point of accuracy the edition generally leaves much to be desired.

OF THE GREEK AND LATIN CLASSICS.

CASE 5.—ORATORY.

1. ISOCRATES. [Orationes.] 1493.

[*Begin.* :] πλουτάρχου βίος ἰσοκράτους. | [*Fol. 17 recto.* :] ἰσοκράτους πρὸς
 δημόνικον λόγος | παραινετικὸς. | [*Colophon.* :] ἐτελειώθη σὺν θεῷ τὸ παρὸν
 βιβλίον ἰσοκράτους ἐν με | διολάνῳ διορθωθὲν μὲν ὑπὸ δημητρίου τοῦ χαλ- |
 κονδύλου τυπωθὲν δὲ καὶ συντεθὲν ὑπὸ ἑρρί | κον τοῦ γερμανοῦ καὶ σεβαστι-
 ανοῦ τοῦ ἐκ | ποντρεμούλου. τὸ δ' ἀνάλωμα | πεποιήκασιν οἱ τοῦ λαμπρο |
 τάτου ἡγεμόνος με- | διολάνου γραμ- | ματεῖς | Bartholomæus scύσσος.
 βικέντιος ἀλίπραντος | Bartholomæus rόζωνος ἔπει τῷ ἀπὸ τῆς χριστοῦ |
 γεννήσεως χιλιοστῷ τετρακοσιοστῷ ἐνενηκοστῷ | τρίτῳ μηνὸς ἰανουαρίου
 εἰκοστῇ τετάρτῃ. | [*Device of Ulrich Scinzenzeler, bearing his initials,*
beneath colophon.]

Milan : H. Scinzenzeler and Sebastiano da Pontremolo, 1493. Fol.

* * The first printed edition of the orations of Isocrates.

Henry the German, or Heinrich Scinzenzeler, whose name appears as printer in the colophon, was probably a brother of Ulrich (whose device occurs at the end of the volume), and worked in the latter's printing office. Several books bear the name of Heinrich Scinzenzeler as printer, but it seems likely that in every instance he used types belonging to Ulrich.

2. DEMOSTHENES. [Orationes.] 1504.

Δημοσθένους λόγοι, δύο καὶ ἐξήκοντα. | Λιβανίου σοφιστοῦ, ὑποθέσεις εἰς τοὺς
 αὐτοὺς λόγους. | Βίος δημοσθένους, κατ' αὐτὸν Λιβανίου. | Βίος δημοσθένους,
 κατὰ πλούταρχον. | Demosthenis orationes duæ & sexaginta. | Libanii
 sophistæ in eas ipsas orationes argumenta. | Vita Demosthenis per
 Libanium. | Eiusdem uita per Plutarchum. | [*Beneath the title is the*
*device of Aldus, with the inscription * Aldvs * * Ma. Ro. **]

[*Colophon.* :] Venetiis in ædib. Aldi. mense | Nouem. M.D.III. | 2 pts.
 in 1 vol. Fol.

* * The first printed edition of Demosthenes edited by Aldus with the assistance of S. Carteromachus. A reimpression, bearing the same date but distinguishable from this edition by certain peculiarities, is also to be found in the library. This reimpression is supposed to have been executed about 1513.

3. RHETORES GRAECI. 1508-09.

Rhetores In Hoc Volumine | Habentur Hi. | Aphthonii Sophistæ Progym-
 nasmata. . . | Hermogenis ars Rhetorica. . . | Aristotelis Rhetor-
 icorum ad Theodecten libri tres. . . | Eiusdem Rhetorice ad Alex-
 andrum. . . | Eiusdem ars Poetica. . . | Sopatri Rhetoris quæstiones
 de compendis [*sic*] declamationibus | in causis præcipuæ iudicialibus.
 . . | Cyri Sophistæ differentia statuum. . . | Dionysii Alicarnasæi ars
 Rhetorica. . . | Demetrii Phaleræi de interpretatione. . . | Alexandri
 Sophistæ de figuris sensus & dictionis. . . | Adnotationes innominati
 de figuris Rhetoricis. . . | Menandri Rhetoris diuisio causarum in
 genere demonstrativo. . . | Aristeidis de ciuili oratione. . . | Eiusdem

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de simplici orationē. . . | Apsini de arte Rhetorica præcepta. . . |
{Μινουκιανου Περι Επιχειρηματων. | . . . | } ([Vol. 2:] In Aphthonii Pro-
gymnasmata Commentarii | Innominati autoris. | Syriani. Sopatri.
Marcellini Commentarii in | Hermogenis Rhetorica. |) [With a device
of Aldus beneath each title.]

[Colophon, vol. 1:] *Venetiis in ædib. Aldi mense Nouembris M.D.VIII.* |

[Colophon, vol. 2:] *Venetiis, In ædibus Aldi. M.D.IX. Mense Maio.* |
2 vols. 4to.

* * These volumes are usually described as folio, but the size, as determined by the position of the watermarks and the direction of the wire-lines, is that of a quarto.

This collection has been described by Renouard as, perhaps, the most precious of all the works issued by Aldus, since it combines typographical excellence with considerable value from the literary point of view.

4. ORATORES GRAECI. 1513.

Λόγοι Τουτων

Τῶν Ῥητόρων.

Orationes Horvm

Rhetorvm.

Ἀισχίνου. Aeschinis. | Λυσίου. Lysiae. | Ἀλκιδάμαντος. Alcidamantis. |
Ἀντισθένης. Antisthenis. | Δημάδου. Demadis. | Ἀνδοκίδου. Ando-
cidis. | Ἰσαίου. Isæi. | Δεινάρχου. Dinarchi. | Ἀντιφώντος. Anti-
phontis. | Λυκούργου. Lycurgi. | Γοργίου. Gorgiæ. | Λεσβώνακτος. Lesbonactis. |
Ἡρώδου. Herodis. | Ἐτι αἰσχίνου βίος. Item Aeschinis uita. |
Λυσίου βίος. Lysiae uita. | ([Vol. 3:] Ἰσοκράτους Λογοι. |
Αλκιδαμαντος, Κατα Σοφιστων. | Γοργίου, Ελενης Εγκωμιον. | Αριστείδου
Παναθηναϊκος. | Του Αυτου Ρωμης Εγκωμιον. | Isocratis Orationes. |
Alcidamantis Contra Dicendi Magistros. | Gorgiæ De Lavdibvs Helenæ.
| Aristidis De Lavdibvs Athenarvm. | Eivsdem De Lavdibvs Vrbs
Romæ. |) [With a device of Aldus beneath each title.]

[Colophon, vol. 2:] *Venetiis Apud Aldum, & Andream Socerum |*
mense Aprili. M.D.XIII. |

[Colophon, vol. 3:] *Venetiis In Aedibus Aldi, Et Andreae | Soceri. IIII*
Nonarvm Maii. M.DXIII. | 3 vols. Fol.

* * This collection of the Greek orators, which was edited by Aldus himself, takes rank amongst the most important productions of his press.

5. ARISTIDES (Aelius). [Orationes.] 1517.

Λογοι Αριστειδου. | Orationes Aristidis. |

[Colophon:] *Impressum bonis auibus optatam contigit metam hoc*
Aristidis opus | die xx. Maii. M.D.XVII. Florentiæ sumptibus |
nobilis uiri Philippi iuntæ bibliopolæ | . . . | Fol.

* * The first impression of this author, edited by Eufrosino Bonini, a Florentine physician.

6. APULEIUS (Lucius) Madaurensis. [Opera.] 1469.

[Begin. :] [B]essarion. S. R. E. Episcopus Cardinalis Sabinensis. et |
Constātinopolitanus patriarcha: . . . | Etc. [Fol. 7 recto, table:]
Apuleii. madaurensis philosophi platonici metamorphoseos. | siue de

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asino aureo liber primus. At ego. | *Etc.* [*Fol. 9 recto :*] [A]t ego tibi sermōe isto milesio uarias fabulas | cōserā : auresq; tuas beniuolas : lepidο susurro | permulcē . . . | *Etc.* [*Colophon :*] Lucii Apuleii platonici madaurēsis philosophi metamorphoseos | liber : ac nōnulla alia opuscula eiusdem : necnon epitoma Alcinoi | in disciplinarū Platonis desinunt. Anno salutis. M.CCCC.lxix. | Paulo ueneto regnante secundo. anno eius qnto. die uero ultima | mensis Februarii. Rome in domo Petri de Maximo. |

Rome : [C. Sweeneyhym and A. Pannartz], 1469. Fol.

* * * The first printed edition of the works of Apuleius, edited by J. Andreas, Bishop of Aleria, by whom there is a prefatory epistle in commendation of the author and of Cardinal Bessarion for the latter's attachment to the Platonic philosophy.

This edition is, apart from its rarity, esteemed for its faithful reproduction of the text of the manuscripts without the conjectural emendations which impair the value of other ancient impressions of this author, all of which, with this single exception, are said, moreover, to have been mutilated by the Inquisition.

7. QUINTILIANUS (Marcus Fabius). [*Institutiones Oratoriae.*] 1470.

[*Begin. :*] [C]ampanus. Francisco Piccolomineo Cardinali Senēsi | meo Salutem . . . | *Etc.* [*Fol. 2 recto, line 7 :*] Sequuntur Rubricę totius operis per ordinem. | [*Fol. 5 recto :*] [E]ffragitasti quottidiano conuitio ut libros quos ad | Marcellum meū de institutione oratoria scripseram : | iam emittere inciperem. . . . | *Etc.* [*Colophon :*] Marci Fabii Quintiliani institutionum oratoriarum ad | Victorium Marcellum liber. xii. et ultimus explicit. | Absolutus Romę in uia pape prope sanctum Marcum. | Anno salutis. M.CCCC.Lxx. die uero tertia mensis | Augusti. Paulo Veneto papa. ii. florente. anno eius. VI. |

Rome : [J. P. de Lignamine], 1470. Fol.

* * * The first printed edition of the "*Institutiones Oratoriae*," also probably the first book from the press of J. P. de Lignamine, the third printer in Rome.

This edition was edited by J. A. Campanus, Bishop of Teramo.

In this copy, as in some others, the preface of Campanus and the table are at the end of the volume.

8. PANEGYRICI VETERES. [1482 ?]

[*Begin. :*] Franciscus Puteolanus Reverendo | .D. Iacobo Antiquario Dicali Secreta | rio Salvtem. | [*Fol. 2 verso :*] Tabula eorum : quę in hoc uolumine continētur. | Epistola Francisci Puteolani ad reuerendū. D. Iacobum | Antiquariū ducalem secretariū. . . . | C. Plinii secundi nouocomensis Panęgricus Traiano | augusto dictus. . . . | Panęgric⁹ Maximiano & Constatino augustis dictus. | . . . | Latini pacati drepani Panęgricus Romę dictus Theo | dosio imperatori augusto eius nominis primo. | . . . | Panęgric⁹ Constātino augusto Constantii filio dictus. | . . . | Gratiarum actio Mamertini de consulatu suo Iuliano | imperatori. . . . | Panęgricus Nazarii dictus Constantino imperatori. | . . . | Alter Panęgricus . . . | Panęgricus Constantino filio Constantii

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dictus. | . . . | Alter Panægyricus. . . . | Oratio pro restaurādis scholis.
 . . . | Panægyricus Maximiano Diocletianoq; dictus. | . . . | Eiusdem
 Mamertini Genethliac⁹ Maximiani augusti. | . . . | Iulii Agricolaë uita
 per Corneliū tacitum eius generū | castissime composita. . . . | Petronii
 arbitri satyrici fragmenta: quæ extant. | . . . | [*End.*, fol. 170 verso,
 line 17:] Et ueniet. clausum possidet arca Iouem. | Τελοσ |

[*Milan: A. Zarotus, 1482?*] 4to.

* * In this copy the date MCCCCLXXVI. has been stamped in at a later period below the word Τελοσ. This date has been the subject of some controversy, but, as Zarotus does not appear to have used the type employed in this volume before 1482, there can be little doubt that it must be regarded as spurious.

This volume presents the first printed text of Pliny's Panegyric upon Trajan and of the works of Petronius Arbitr.

9. FORTUNATIANUS (Chirius). [*Opuscula.*] [1495?]

[*Begin.*:] Hoc in uolumine aurea hæc opuscula continentur. | Chirii consulti Fortunatiani Rhetoricorum libri tres | Dialectica Chirii consulti Fortunatiani | Computus Fortunatiani | Francisci Puteolani Epistola ad Iacobum Antiquarium | Dionysii Halycarnasei præcepta de oratione nuptiali per | Theodorum gazen e græco in latinum traducta | Dionysii Halycarnasei præcepta de oratione natalitia per | Theodorum gazen e græco in latinum traducta | Dionysii Halycarnasei præcepta de componendis epitha | lamiis per Theodorum gazen e greco traducta | Oratio nuptialis. [By Guarinus Veronensis.] | [*End.*, fol. 72 recto, line 23:] . . . hu | ius uerbi: si ab eo quod est lepos: non ab eo quod est lepus deflexum est. | Dialecticæ Fortunatiani Finis. |

[*Venice: Christophorus de Pensis, c. 1495.*] 4to.

* * The first printed edition of the works of Fortunatianus.

CASE 6.—HISTORY.

1. CAESAR (Gaius Julius). [*Commentarii, cum supplementis.*] 1469.

[*Begin.*: A letter of J. Andreas, Bishop of Aleria.] []ictatoris Cesaris cōmentarios; iam pridem multa diligentia | me recognouisse memineram . quos cū a me imp̄ssores nostri | *Etc.* [*Fol. 1 verso, table:*] Iohannis andree. Episcopi Aleriensis epistola. Dictatoris | C. Iulii Cesaris . belli gallici commentarius primus. Gallia | [*Line 9:*] A. Hirtii ī nouissimū cōmentariū belli gallici p̄fatio. Coactus | A. Hirtii belli gallici commentarius nouissimus. Omī gallia | C. Iulii Cesaris belli ciuilib Pōpeiani cōmētarius p̄mus. Litteris [*Line 14:*] C. Iulii Cesaris belli Alexandrini. Opii aut Hirtii commētarius | quartus. Bello Alexandrino. | C. Iulii Cesaris belli Africi. Opii aut Hirtii cōmētarius quintus. | Cesar itineribus. | C. Iulii Cesaris belli Hispaniensis. Opii aut Hirtii commentarius. | sextus. Pharnace. | [*Fol. 2 recto:*] []allia est omnis diuisa in partes tres: quarum | unam incolūt belge: aliam aquitani: tertiam | *Etc.* [*Colophon:*] Anno Christi. M.CCCCLxix. die uero.

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xii. mensis maii. Paulo | florente. u. anno eius. V. Rome in domo
Petri de Maximis. |

Rome : [C. Sweynheym and A. Pannartz], 1469. Fol.

* * The first printed edition of Cæsar's Commentaries.

In some copies the letter from the editor, the Bishop of Aleria, is placed at the end instead of at the commencement of the volume.

2. LIVIUS (Titus) Patavinus. [Historiarum libri qui supersunt.] [1469.]

[Begin. : A letter of J. Andreas, Bishop of Aleria.] [F]austo ac felici solo tuâ

Vrbem Pater Beatissime Paule. II. Venete: Pont. | Maxime: ac fortunatis originibus positam: a primis illius fundatoribus: cum | Etc. [Fol.

3 recto: The "Epitome decadam" attributed to L. Florus.] [A]duentus Eneæ in Italiam. & res ab eo gestæ. Ascanii regnū Albe. & Siluii

| Eneæ: ac deinceps Siluii Regum: primo libro continentur. Numitoris | Etc. [Fol. 23 recto: Liber I:] [F]acturusne sim opereptium: si

a p̄mordio urbis res populi romani perscripserim: nec satis scio: | nec si sciam: dicere ausim. Quippe q̄ cum | Etc.

[Colophon:]

Aspicis illustris lector quicunq; libellos |

Si cupis artificum nomina nosse: lege. |

Aspera ridebis cognomina teutona: forsan |

Mitiget ars musis inscia uerba uirum. |

Cōradus suueynheym: Arnoldus pānartzq; magistri |

Rome impresserunt talia multa simul. |

Petrus cum fratre Francisco maximus ambo |

Huic operi optatam contribuere domum. |

Rome : C. Sweynheym and A. Pannartz [1469]. Fol.

* * The first impression of Livy, edited by J. Andreas, Bishop of Aleria.

3. NEPOS (Cornelius). [Vitae excellentium imperatorum.] 1471.

[Begin. :] Aemilii Probi Viri Clarissimi De Vita | Excellentivm Liber Incipit

Feliciter. | [Colophon :] Probi Aemilii De Virorvm Excellen- | tivm Vita

Per. M. Nicolavm Ienson | Venetiis Opvs Foeliciter Impressvm | Est

Anno A Christi Incarnatione. | M.CCCC.LXXI. VIII. Idvs Martias. |

Venice: N. Jenson, 1471. 4to.

* * The earliest printed edition of this work.

In this and other early impressions the authorship of the work is attributed to Aemilius Probus in accordance with the subscription in the manuscripts, which is founded on an epigram placed after the life of Hannibal.

D. Lambinus in his edition of 1569 was the first editor to attribute the whole work to Cornelius Nepos instead of Aemilius Probus, and he has been generally followed in his conclusions.

4. SALLUSTIUS CRISPUS (Gaius). [Bellum Catilinarium et Iugurthinum.] 1470.

[Begin. :] []mnis Homines | Qui sese studēt prestare ceteris | Etc.

[Colophon:]

. Explicit. .M.C.C.C.C.L.X.X. |

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Qui cupis ignotum Iugurthę noscere letum. |
Tarpeie rupis pulsus ad ima ruit. |

Quadringenta dedit formata uolumina crispī |
Nunc lector uenētis spīrea uindelinus |
Et calamo libros audes spectare notatos |
Aere magis quando litera ducta nit& |

Venice : Vindelinus de Spira, 1470. 4to.

* * This is commonly regarded as the earliest impression of Sallust, although its priority is disputed by an edition, bearing the same date, which was issued by an unknown printer. The library possesses a copy of the latter edition.

It will be noticed by the colophon that the impression consisted of 400 copies.

5. SUETONIUS TRANQUILLUS (Gaius). [Vitae XII Caesarum.] 1470:

[Begin. :] []ampanus Francisco Piccolomineo Cardinali Senēsi | meo
Salutem. Repetii nuper. C. Suetoniū : legeram | et hunc etiam puer :
. . . | Etc. [Line 20 :] Sequūtur Rubrice librorum p ordinem. | [Fol. 2
recto : Liber I.] [A]nnum agens Cęsar sextūdecimum Patrē | amisit.
Sequentibusq̃ consulibus flamen di | alis . . . | Etc. [Colophon :] Cai
Suetonii Tranquilli de. xii. Cęsarum uitis liber ultimus | feliciter finit.
absolutus Romę in pinea regione uia pape | Anno a Christi natali.
M.CCCC.Lxx. Sextili mēse . . . | . . . |

Rome : [J. P. de Lignamine], 1470. Fol.

* * The first impression of this work, and probably the second book from the press of J. P. de Lignamine. The editor was J. A. Campanus, Bishop of Teramo.

6. CURTIUS RUFUS (Quintus). [De rebus gestis Alexandri Magni libri.] [1471 ?]

[Begin. :] []nter hec Alexander ad conducen- | dum ex Pelopōnesso
militem Cleandro cū | Etc. [Colophon :] Finis gestorum Alexandri
magni que. Q. Curtius | Rufus uir Romanus litteris mādauit. Et
Pōponi⁹ | nō tēpore correxit. Ac Georgius Lauer impressit. |

Rome : G. Lauer, [1471 ?] 4to.

* * The claim to the distinction of being the "editio princeps" of this author is undecided between this impression and an undated one printed by Vindelinus de Spira. The library has also a copy of the latter edition.

7. EUTROPIUS (Flavius). [Historiæ Romanæ breuiarium.] [1471.]

[Begin. :] []abula hui⁹ libri ī qua pmo p ordinē repiūtur | reges. Et p̄cipue
Romanoꝝ deinde cōsules im | patoresq̃ demum noiati usq̃ ad Theo-
dosiū. . . . | Etc. [Fol. 9 recto :] Incipit Eutropi⁹ historiographus :
& | post eum Paulus diacon⁹ : de historiis | italice prouincie ac Roman-
orum. | [Colophon :] Eutropius historiographus Rome impressus | Anno

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dñi. M.cccc.lxxi. die lune. xx. Mensis | Mai . . . | . . .
Explicit. |

Rome : [G. Laver], 1471. 4to.

* * The first impression of Eutropius, and the only separately printed edition that appeared in the fifteenth century.

8. TACITUS (Cornelius). [Opera.] [1473?]

[Begin. : Annalium liber XI.] [N]am Valerium Asiaticū bis consule[m] :
fuisse | Etc.

[Colophon :]

Finis Deo laus |

Cæsareos mores scribit Cornelius. esto |

Iste tibi codex : historię pater est. |

Insigni quem laude feret gens postera : pressit |

Spira premens : artis gloria prima suę. |

[Venice : Vindelinus de Spira, 1473?] Fol.

* * The first printed edition of the works of Tacitus. It contains only the last six books of the Annals, and does not include the life of Agricola. The latter work was printed for the first time about 1485 in the edition of his works issued at Milan, of which a copy is in the library.

9. HERODOTUS. [Historiarum libri novem.] 1502.

Ηροδοτου Λογοι Εννεα, Οιπερ Επικα | λουνται Μουσαι. | Herodoti Libri Novem.

Qvibvs Mysarvm | Indita Svnt Nomina. | . . . [Device of Aldus, with
his name Al dvs, beneath title.]

[Colophon :] Venetiis in domo Aldi mense Septembri. M.DII. . . |
. . . | Fol.

* * The first impression of Herodotus, edited by Aldus himself.

10. THUCYDIDES. [De bello Peloponnesiaco libri octo.] 1502.

Θουκυδιδης. | Thvcydides. |

[Colophon :] Venetiis in domo Aldi mense Maio. M.DII. | Fol.

* * The first impression of Thucydides, edited by Aldus himself.

CASE 7.—PHILOSOPHY.

1. AESOP. [Fabulae.] [1479?]

[Begin. : pt. 1:] Bonus Accursius Pisanus doctissimo ac sapientissi | mo

ducali quæstori Iohanni Francisco turriano | salutem plurimam dicit. |

Cum animaduerterem . . . | Etc. [Pt. 1, fol. 2 recto :] 'Αισώπου Βίος Τοῦ

Μυθοποιου. Μα | ξίμω τῷ Πλανούδῃ ΣΥΓΓΡΑΦΕΙΣ. | [Pt. 1, fol. 33 recto :]

'Αισώπου Μῦθοι. | [End., pt. 1, fol. 70 recto, line 25 :] . . . Τέλος τῶν τοῦ

'Αισώπου Μῦθων. | [Begin., pt. 2:] Vita Aesopi fabulatoris clarissimi e

græco latina p | Rynuciū facta ad Reuerēdissimū Patrē Dominū |

Antonium tituli Sancti Chrysogoni Presbyterū | Cardinalem. & primo

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prohoemium. | [*Pt. 2, fol. 33 recto* : Latin prose version by Rinucius of 100 fables of Aesop.] Argumentum fabula⁴ Aesopi e græco ī latinū. | [*Line 22* :] De aquila & uulpe. | *Etc.* [*End., pt. 2, fol. 59 verso, line 12* :] Vita Aesopi per Rynucium thettalum traducta. | Verum quoniam ab eo non nulla fuerūt præter | missa : fortassis q̄a græcus eius codex esset minus | emendatus : Ego Bonus accursius Pisanus : eadem | in ea omnia correxi ; & emendaui. | [*Begin., pt. 3* :] Bonus Accursius Pisanus doctissimo ac sapientissi | mo ducali Quæstori Iohanni francisco Turriano sa | lutem plurimam dicit. | in superiore codice : . . . | *Etc.* [*Pt. 3, fol. 2 recto* : Select fables of Aesop, with a parallel word-for-word Latin version.] Μῦθοι Ἀισώπου Fabulae Aesopi | [*End., pt. 3, fol. 38 recto, line 19* :] Bonus Accursius pisanus impressit : qui non do | ctorum hominum sed rudium ac puerorum gratia | hunc laborem suscepit. | [*Milan*] : *Bonus Accursius*, [c. 1479.] 3 pts. in 1 vol. 4to.

* * The first printed edition of Aesop's fables in Greek. In spite of the statement at the end of Pt. 3, it must not be assumed that Bonus Accursius was the actual printer of the book. His position was that of editor and general director ; for the mechanical part of the work he would employ a professional printer.

2. LASCARIS (Constantine). [*Erotemata, etc.*] 1494-95.

In hoc libro hæc Continentur. | Constantini Lascaris Erotemata cū interpretatione latina. | De l̄fis græcis ac diphthōgis et quēadmodū ad nos ueniāt. | Abbreuiationes quibus frequentissime græci utuntur. | Oratio Dominica & duplex salutatio Beatæ Virginis. | Symbolum Apostolorum. | Euangelium Diui Ioannis Euangelistæ. | Carmina Aurea Pythagoræ. | Phocilidis uiri sapientissimi moralia. Omnia suprascripta | habent eregione interpretationē latinā deuerbo ad uerbū. | [*Pt. 1, fol. 1 verso* :] Aldus Manutius Romanus studiosis. S.D. | [*Colophon, pt. 1, fol. 140 verso* :] Finis Compendii octo orationis partium & aliorum quo- | rundam necessariorum Constantini Lascaris Byzantii uiri | doctissimi optimiq̄. Impressum est Venetiis sūmo studio : | litteris ac impensis Aldi Manucii Romani Anno ab in | Carnatione Domini nostri Jesv Christi. m.cccc.lxxxxiuii | Vltimo Februarii. & Deo gratias. |

[*Begin., pt. 2* :] Aldvs Manucius Romanus Studiosis. S.P.D. | [*Colophon, pt. 2, fol. 24 verso* :] Valet. Venetiis. M. | CCCC.LXXXXV. | Octavo | Martii. | . . . | [*Pt. 2, fol. 25 recto* :] Non fieri potuit quin impressores quædā (ut assolēt) | inuerterint deprauarētq̄. . . | *Etc.* [*Pt. 2, fol. 26 recto, line 5* :] Finis. | Et quia charta supererat : ne periret placuit addere quod legi | apud Moscopulum qua re ἐὰν χυσοῖς per oi dicim⁹ | & non per η & ἐὰν χυρωται & non χυρωται | in passiuo. | [*End., pt. 2, fol. 26 verso, line 18* :] . . . ἐὰν σεφανωται si coronetur. | Θεωι Δόξα | *Venice : Aldus Manutius*, 1494-95, 2 pts. in 1 vol. 4to.

* * This volume is probably the earliest production of the press of Aldus. It contains the first printed text of Phocylides and of the "Carmina aurea Pythagoræ," the commencement of which is here exhibited.

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3. ARISTOTLE [Opera, græce.] 1495-98.

[*Begin.*, vol. 1: Epigram.] 'Εἰς Ὀργανον Ἀριστοτέλους. | Ἀνώνυμον. | [Fol. 1 verso:] Aldvs Manucius Romanus Alberto Pio principi Carpensi S.P.D. | [Fol. 3 recto:] Πορφυρίου Ἐισαγωγή. | [Fol. 13 recto:] Ἀριστοτέλους Κατηγορίαι. | [Colophon:] Impressum Venetiis dexteritate Aldi Manucii Romani. | Calendis nouembris. M.CCCC.LXXXXV. | . . . | . . . | . . . | . . . | [Verso of last leaf:] In hoc uolumine continentur. | Porphyrii introductio siue uniuersalia. liber unus. | Aristotelis. | Prædicamenta. liber unus. | Etc.

[*Begin.*, vol. 2:] Τῶν ἐν τῇδε τῇ βίβλῳ περιεχομένων ὀνόματα καὶ τάξις. | Ἀριστέλους βίος ἐκ τῶν λαερτίου. | Etc. [Line 16:] Eorum quæ hoc uolumine continentur nomina & ordo. | Aristotelis uita ex laertio. | Etc. [Colophon:] Exscriptum Venetiis manu stamnea i domo Aldi manutii Romani, & | græcorum studiosi. Mense Febuario. M.III.D. | . . . | . . . |

[*Begin.*, vol. 3:] Τῶν ἐν τῇδε τῇ βίβλῳ περιεχομένων, ὀνόματα καὶ τάξις. | Ἀριστέλους περὶ ζῶων ἱστορίας. βιβλία θ'. | Etc. [Colophon:] Venetiis in domo Aldi Mense Ianuario M.IIID. | . . . |

[*Begin.*, vol. 4:] Τῶν ἐν τῇδε τῇ βίβλῳ περιεχομένων ὀνόματα καὶ τάξις. | Θεοφράστου περὶ φυτ(ῶν) ἱστορίας. βιβλία δέκα. | Etc. [Line 9:] Eorum quæ in hoc libro continentur, nomina & ordo. | Theophrasti de historia plantarum, libri decem. | Etc. [Colophon:] Exscriptum Venetiis in domo Aldi Manutii Calēdis Iunii. M.IIID. | . . . |

[*Begin.*, vol. 5:] τὰδε ἔγερσιν ἐν τῇδε τῇ βίβλῳ. | Ἀριστέλους ἠθικῶν νικομαχείων βιβλία δέκα. | Etc. [Line 7:] Hæc Aristotelis uolumina in hoc libro impressa continentur. | Ethicorum ad Nicomachum libri x. | Etc. [Colophon:] Venetiis. M. IID. Mense iunio. Apud Aldum. . . |

Venice: Aldus Manutius, 1495-98. 5 vols. Fol.

*** The first impression of Aristotle's works in Greek, edited by Aldus with the assistance of A. Bondinus. The "Poetica" and the "Rhetorica" are not contained in this edition.

4. ARISTOTLE. [Textus ethicorum Aristotelis per Leonardum Aretinum translatus.] 1479.

[*Begin.*:] Incipit prefacio leonardi aretini in | libros ethicorum | [Fol. 3 recto:] Prologue by the translator.] [Aristotelis ethico] 4 libros facere | latinos nup̄ istitui nō q̄ pri⁹ tra | ducti . . . | Etc. [Fol. 9 recto:] [Im]nio ars om̄isq̄ doctri | na similiter autē 7 act⁹ | Etc. [Colophon:] Explicit textus ethicorum Aristotelis | per leonardū aretinū lucidissime transla | tus correctissimeq̄. Impressus Oxoniis | Anno dñi. M.cccc.lxxix.

Oxford, 1479. 4to.

*** The second book printed at Oxford. The printer is not known. The name of Theodoric Rood of Cologne appears in the colophon of a work printed in 1481, and he may have been the printer of the earlier books, but the point cannot be determined with certainty.

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5. PLATO. [Opera, græce.] 1513.

Ἄπαντα τὰ τοῦ Πλάτωνος. | Omnia Platonis opera. | [Device of Aldus
beneath title, with the inscription Aldvs M.R.]

[Colophon:] Venetijs In Aedib. Aldi, Et Andreae Soceri Mense | Sep-
tembri. M.D.XIII. | 2 pts. in 1 vol. Fol.

* * The first impression of Plato's works in Greek, edited by Aldus and M. Musu-
rus.

6. PLATO. [Opera, latine.] 1491.

[Begin. :] Naldvs Nandivs Florentinvs / |

In Hvivs Operis Lavdem. |

Cum deus ethereis hunc mittere uellet ab oris |

Qui supero nobis a ioue dona daret. |

Diuinum celsa demittit ab arce platona |

Cui sacra tutele philosophia foret. |

Accipit officiumq3 datum Plato letus ꝛ acri |

Mente subit tante iura tuende dee. |

Illius ac ponit capiti redimicula mitre |

Vngit ꝛ vnguentis tempus utrunq3 sacris. |

Membra tegit peplo / qr palladis esset amictus |

Sub pede purpureas spargit ubiq3 rosas |

At modo ne pereat / tante pietatis imago |

Ne ue suum perdat philosophia decus. |

Marsilius terris alter Plato redditus est / qui |

Factitet hec eadem : que dedit ille prius. |

Diuus Plato |

[Fol. i verso, col. 1:] ¶ Prohemium Marsilij Ficini Florentini in libros |
Platonis ad Laurentiū Medicē virū magnanimū. | [Fol. ii recto, col. 2,
line 5:] ¶ Platonis vita: ꝛ primo genealogia / ꝛ genesis. | [Fol. iv
verso, line 20:] ¶ Tabula librorū Platonis a Marsilio Ficino Flo | rētino
traductoꝝ. Itē insunt partim argumēta / par | tim autē cōmētaria: per
eūdem Marsiliū in libros | eosdem composita. | Platonis vita per Marsi-
lium Ficinum composita | Etc. Fol. 1 [col. 1]: Argumentum Marsilij
in Hipparchum. | [Line 43:] ¶ Hipparchus de Lucri Cupiditate. |
Fol. 337 [verso, col. 2, line 38:] ¶ Expliciunt Epistole Platonis. | Fol.
338 [recto, col. 1:] Marsilii Ficini Florentini Pro | hemium In Platoni-
cam Theolo | giam De Animorvm Immortali | tate Ad Lavrentivm
Medicem. | [Col. 2, line 20:] Marsilii Ficini Florentini Plato | nica
Theologia De Immortalita / te Animorvm. | Fol. 442 [verso, colophon:]
¶ Impressum Venetijs per Bernardinū de Cho | ris de Cremona ꝛ
Simone de luero impēsis An | dree Toresani de Asula. 13. Augusti.
1491. | Fol. 443 [recto, col. 1:] ¶ Capitula libroꝝ theologie platonicæ
de immor | talitate animoꝝ Marsilij Ficini florentini diui | se in libros.
xvii. . . . | . . . | Fol. 444 [recto, col. 2, line 47:] Cap. 12. Con-
clusio exhortatoria. 442 | Finis |

Venice: Bernardinus de Choris and Simon de Luero for A. Torres-
anus, 1491. Fol.

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* * In this Latin version, by Marsilius Ficinus, the works of Plato for the first time became accessible to students in printed form. The undated edition, printed by Lorenzo di Alopa of Florence, which at one time was thought to be anterior to this one, must be assigned to a later date, as the printer did not commence work in Florence until 1492. This latter edition, it should be added, is in the library.

7. EPICTETUS. [Simplicii commentarius in Epicteti enchiridion græce, cum Epicteti textu.] 1528.

[*Begin.* : Συμπλίκιον Ἐξηγησις Ἐἰς Τὸ Τοῦ | Ἐπικτήτου Ἐγχειρίδιον. | [With the text.]

[*Colophon* : Venetiis per Ioan. Antonium & Fratres de Sabio. | Anno Domini MDXXVIII. | Mensis Iulii. | . . . | . . . | . . . | [Device beneath colophon.] 4to.

* * The first printed edition of the Enchiridion of Epictetus. The text, which is not complete, is distributed throughout the volume.

8. CATO (Dionysius). [Disticha de moribus.] [c. 1471-73.]

[*Begin.* : Praefatio.] []ym animadūterē q̄ plurimos | hoīēs ḡuiter errare ī via morū | *Etc.* [*Line* 9 : Breves sententiae.] Nāq̄ deo supplica Parentes ama Cog | natos cole Datum serua Foro te para | *Etc.* [*Fol.* 1 verso, line 7 : Disticha.] []i de^s ē aīm^s nob ut carmīa dicūt | Hic t̄ p̄cipue sit pura mēte colēd^s | *Etc.* [*End.*, fol. 8 verso, line 18 :] Explicit hī cato dās castigamīa natō |

[*Utrecht* : printer of the "*Speculum humanæ salvationis*," between 1471 and 1473.] 8vo.

* * Of this edition of the "*Distichs*" of Dionysius Cato no complete copy nor any other fragment is known.

This fragment, consisting of eight pages of text, printed on two sheets of vellum, was rescued, early in the last century, from the binding of an old volume, in which the binder had used this and several other tracts to strengthen the covers.

The complete volume must have consisted of sixteen pages, printed on four sheets of vellum, folded and made up into a single gather, of which the two middle sheets are wanting.

The principal point of interest about this fragment is, that it is printed in the type employed in the second Dutch edition of the "*Speculum Humanæ Salvationis*," the printing of which was placed by Henry Bradshaw, from typographical considerations, between the years 1471 and 1473, whilst the place of printing is fixed at Utrecht, because the cuts originally used in the "*Speculum*" make their appearance again, in books printed in that town, about which all particulars are known. Another point of interest is that the "*Speculum*" forms one of the group of books, known by the name of "*Costeriana*," as being the supposed productions of Laurens Janszoon Coster, for whom is claimed, by some writers, the honour of having been the inventor of printing at Haarlem, as opposed to the more generally admitted claims of Gutenberg and Mainz.

9. LUCRETIUS CARUS (Titus). [De rerum natura.] [1473?]

[*Begin.* :] T. lucretii cari de rerū natura liber primus | [*Colophon* :] Lvcrecii Vnicū meas ī manus cū pueniss& | exēplar / de eo īprimendo hesitauī : q̄ erat difficile | ūico d̄ exēplo quæ librariī essēt p̄terita negligētia illa |

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corrige: Veꝛ ubi alteꝛ perꝛsūtū exēplar adinue- | nire nō potui /
 Hac ipsa motus difficultate unico ēt | d̄ exēplari uolui libꝛ q̄ maxie
 raꝛ cōem multis facē | Studiosis siq̄dem facilius erit pauca loca ut
 alicūde | altero exēplari extricato † suo studio castigare & dili- | gētia : q̄
 integro carere uolumine Presertī cū a fabu | quæ uacuas (ut inq̄t poeta)
 delectāt mētes remotus | Lucretius n̄r de reꝛ natā q̄stiōes tract&
 acutissimas | tāto īgeniī acumine / tantoq̄ lepore uerboꝛ ut ōnes | qui
 illū secuti pōete sūt : cū ita suis īdescriptiōibus | imitē & Virgilius
 p̄sertī pōetaꝛ p̄iceps ut ipsis cum | uerbis tria īterdū & amplius metra
 suscipiāt | Thoma Ferando Avetore |

[*Brescia* :] *T. Ferrandus*, [c. 1473]. Fol

* * The first printed edition of Lucretius ; a volume of extreme rarity. The only certain date known for the very scarce productions of this printer is 1473.

10. SENECA (Lucius Annaeus). [*Opera moralia et epistolae.*] 1475.

[*Begin.*, pt. 1 :] Incipit lucii annei Senecæ cordubensis liber de moribus in
 quo notabiliter | & eleganter uitæ mores enarrat : | [*Colophon*, pt. 1,
 fol. 145 recto :] Sub domino Blasio Romero monacho Populeti
 philosopho ac theologo celebri est im- | pressum hoc opus in ciuitate
 Neapolis Anno domini : M.lxxiiii. Diuo Ferdinando re- | gnante(e) |
 Gabrielis Carchani mediolanensis in artificem carmen : |

Iam pœne abstulerat Senecæ monumēta uetustas |

Vixq̄ erat hæc ullus cui bene nota forent |

Tam bona : sed docti Mathiæ scripta morauī |

Artificis : non est passa perire manus |

Huic igitur meritas grates studiosa iuuentus |

Pro tam sublimi munere semper agas |

[*End.*, pt. 1, fol. 145 verso, line 25] In hoc uolumine cōtinēt infrascripti
 libri Senecæ. Primum Liber unus | de moribus. . . | *Etc.* [*Line 37* :]
 . . . Ultimo eiusdem Epistole ad Lucillum Centū | uigintiquinq̄ |

[*Begin.*, pt. 2 : Spurious correspondence of S. Paul and Seneca.] Incipit
 prologus beati hieronymi super epistolis Pauli ad senecam & Senecæ
 ad Paulum. | [*Line 8* :] Incipit epistola Senecæ ad Paulum. | [*Pt. 2*,
 fol. 2 recto, line 27 :] In isto sequenti Codice continentur epistolæ
 moralium rerū quas composuit uir eloquē | tissimus Lucius Anneus
 Seneca : ad Lucilū discipulum suum peramantissimū transmissæ. |
 [*Pt. 2, fol. 107 verso, line 24* :] Explicit liber epistolarum Senecæ. |
 [*End.*, pt. 2, fol. 108 recto :] Registrum foliorum libri Epistolarum
 Senecæ. | [*Line 24* :] Finis registri. |

Naples : *Matthias Moravus*, 1475. 2 pts. in 1 vol. Fol.

* * The first impression of the collected philosophical works of Seneca, edited by
 Blasius Romerus. It is very probably the first work printed by M. Moravus at Naples,
 and must be reckoned amongst the most beautiful productions of his press.

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CASE 8.—ENGLISH TRANSLATIONS.

1. BOETHIUS (Anicius Manlius Torquatus Severinus). [De consolatione philosophiæ.] [1478?]

[*Begin.* :]

Boecius de consolacione philosophie |
Carmina qui quondam studio florente peregi |
Flebilis heu mestos cogor inire modos |

[A]las I wepyng am constrained to begynne vers | of soroufull matere.
. . . | *Etc.* [Fol. 94 recto :] Epitaphiū Galfridi Chaucer . per | poetam
laureatū Stephanū surigonū | Mediolanensē in decretis licenciatū |

[*End.*, fol. 94 verso, line 5 :]

Post obitum Caxton voluit te viuere cura |
Willelmi . Chaucer clare poeta tuj |
Nam tua non solum compressit opuscula formis |
Has quoq; s; laudes . iussit hic esse tuas |

[*Westminster*]: W. Caxton, [1478?] Fol.

* * From the epilogue and the epitaph by Stephen Surigo we learn that Caxton not only perpetuated the memory of Chaucer by printing his works, but that he also erected a pillar to his memory before St. Benet's Chapel, in Westminster Abbey, supporting a tablet with this epitaph inscribed on it.

2. CATO (Dionysius). [Disticha.] [c. 1483.]

[*Begin.* :] ¶ Here begynneth the prologue or prohemye of the book called |
Caton | . . . | *Etc.* [Fol. 7 recto, text :] c vmanimadueterem quam
plurimos homi- | nes errare in via morū | Succurrendū ꝛ consu | lendum
. . . | *Etc.* [Line 8:] w han I remembre ꝛ consydere in my corage / that
moche | peple erre greuously in the waye of maners . . . | *Etc.*
[*Colophon* :] Here fynyssheth this present book whiche is sayd or called
| Cathon translated oute of Frensshe in to Englysshe by Will- | iam
Caxton in thabbay of westmynstre the yere of oure lord | MCCCClxxiiij
/ And the fyrst yere of the regne of kynge | Rychard the thyrd the xxiiij
day of decembre |

Westminster : W. Caxton, [c. Dec. 23, 1483]. Fol.

* * The text of the "Disticha" is divided so as to allow the translation, or rather exposition, to follow the aphorism to which it relates.

3. CICERO (Marcus Tullius). [De senectute, De amicitia, etc.] 1481.

[*Begin.*, pt. 1 :] here begynneth the prohemye vpon the reducyng / | both
out of latyn as of frensshe in to our englyssh | tongue / of the polytyque
book named Tullius de senec- | tute, . . . | *Etc.* [Pt. 1, fol. 4 recto,
line 19, table of contents :] here foloweth a remembraūce of thistoryes
| comprysed and touchyd in this present book | entitled Tullius de
Senectute, Tullye | of olde age. . . | . . . | [Pt. 1, fol. 13 recto, text :]
my souerayn frende Attitus, how be it | that I knowe certaynly that
thou | *Etc.* [Pt. 1, fol. 71 recto, colophon :] Thus endeth the boke of
Tulle of olde age translated | out of latyn in to frenshe by laurence de

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primo facto at | the comaundement of the noble prynce Lowys Duc of
| Burbon / and enprynted by me symple persone William | Caxton in to
Englysshe at the playsir solace and reue- | rence of men growyng in to
olde age the xij day of Au- | gust the yere of our lord, M. CCCC. lxxxj ‡ |
[*Begin., pt. 2:*] here foloweth the said Tullius de Amicicia translated
in | to our maternall Englissh tongue by the noble famous | Erle, The
Erle of Wurcestre sone & heyer to the lord typ- | toft, . . . | *Etc.* [*Pt.*
2, fol. 28 recto, line 8:] Thus endeth this boke named Tullius de
Amicicia. | whiche treateth of frendship vtterid and declared by a | *Etc.*
[*Pt. 2, fol. 29 recto:* The declamation of noblesse.] Here foloweth the
Argument of the declamacyon / which | laboureth to shewe, wherein
honoure sholde reste ‡ | [*End., pt. 2, fol. 48 verso, line 13:*] Explicit
Per Caxton |

[*Westminster*]: W. Caxton, 1481. Fol.

* * The translation of Cicero's "De Senectute" is made from a French version by Laurence de Premierfait. It is attributed to William Worcester, secretary to Sir John Fastolfe, at whose instance the work was undertaken, as we learn from the prologue. Caxton, who was responsible for the editorship of the whole volume, ascribes the English versions of the "De Amicitia" and of the "Declamation of noblesse" to John Tiptoft, Earl of Worcester. The latter work, composed originally in Latin by Buonacorso, consists of two orations, and an introduction.

4. CICERO (Marcus Tullius). [*Cato Major.*] 1744.

M. T. Cicero's | *Cato Major*, | Or His | Discourse | Of | Old-Age : | With
Explanatory Notes. |
Philadelphia : Printed and Sold by B. Franklin, | MDCCXLIV. | 4to.

* * The translation and the notes are by James Logan. There is a preface by Benjamin Franklin.

5. HORATIUS FLACCUS (Quintus). [*Satiræ.*] 1566.

✍ A Medicinable | Morall, that is, the two Bookes of | Horace his Satyres,
En- | glyshed accordyng to the | prescription of saint | Hierome. |
Episto. ad Ruffin. | Quod malum est, muta. | Quod bonum est, prode. |
The Wailyns of the Prophet Hieremiah, done into Englyshe verse. |
Also | Epigrammes. | T. Drant. | . . . | . . . | . . . |

✍ Imprinted at London in Fletestrete | by Thomas Marshe. |
MDLXVI | 4to.

* * Thomas Drant has the distinction of being the first English translator of Horace. In 1567 he published a translation of Horace's Art of poetry, Epistles and Satires, which is also in the library.

6. OVIDIUS NASO (Publius). [*Tristia.*] 1578.

The | Three first | Bookes Of | Ouids de Tristibus. | Translated into |
English. |

Imprinted | at London in Fleetstreete, neere vnto | Saint Dunstons
Church, by Thomas Marsh. | 1578. | . . . | 4to.

* * This translation was the work of Thomas Churchyarde, whose name appears at the end of the preface. Of this edition no other copy is believed to be known.

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7. SALLUSTIUS CRISPUS (Gaius). [Jugurtha.] [1520?]

¶ Here begynneth the famous cronycle of the warre / | which the romayns
had agaynst Iugurth | vsurper of the kyngdome of Numi- | dy : whiche
cronycle is compy- | led in latyn by the | renowned romayn Salust.
And translated into en- | glysshe by syr Alexander Barclay preest / at
| cōmaundement of the right hye | and mighty prince : Tho- | mas
duke of | North- | folke. | . . . | [The Norfolk arms beneath title.]

[Colophon :] ¶ This endeth the famous cronycle of the war | whiche
the romayns had agaynst Iugurth | . . . | . . . | . . . | . . . |
. . . | . . . | . . . | . . . | . . . And impren- | ted at London by Richarde
Pynson | . . . London : R. Pynson, [1520 ?] Fol.

* * The first English translation of Sallust. The Latin text is printed in the margins.

8. TERENCEIUS (Publius) Afer. [Floures.] 1533.

Floures | For Latine Spe- | kyng, Selected and | gathered oute of Terence,
and the | same translated in to Englysshe, to- | gether with the exposi-
tion and set- | tyng forthe as well of suche la- | tyne wordes, as were
thought | nedefull to be annoted, as | also of dyuers gram- | matical
rules, very | profytable & | necessarye | for the | expe- | dite knowlege
in the latine | tongue : Compiled by | Nicolas Vdall. |

[Colophon :] Londini In Aedibus | Tho. Bertheleti. | M.D.XXXIII. |
. . . | 8vo.

* * This work was prepared by N. Udall for the use of his own students, and published shortly before entering upon his headmastership at Eton.

9. ANWYKYLL (John). [Compendium totius grammaticae.] [1483.]

[[Sig. n 1 recto :] Vulgaria quedam abs Terentio in Anglicā ling | uam tra-
ducta. |)

[Oxford : T. Rood, 1483.] 4to.

* * The Vulgaria Terencii consists of sentences from Terence, with an English translation. It is the latter portion of a work compiled by J. Anwykyl, Master of Magdalen College School, Oxford, entitled "Compendium totius grammaticæ ex Laurentio Valla, Servio et Perotto". No complete copy of this edition of the Compendium is known.

10. VERGILIUS MARO (Publius). [Æneid.] [1490.]

[Begin. :] After dyuerse werkes made / translated and achieved / ha | uying
noo werke in hande . I sitting in my studye where as | laye many
dyuerse paunflettis and bookys. happened that | to my hande cam a
lytyl booke in frenshe . whiche late was | translated oute of latyn by
some noble clerke of fraunce whi | che booke is named Eneydos / made
in latyn by that noble | poete & grete clerke vyrgyle / . . . | Etc. [Fol. 4
recto :] ¶ Here foloweth the table of this present boke | [Fol. 7 recto :]
To the honour of god almyghty / and to the glorious vyrgyne Marye
moder of alle gra- | ce / . . . | Etc. [Line 18 :] ¶ How the ryght

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puyssant kynge pryamus edyfyed the | grete Cyte of Troye Capm̄
 primū | [*Fol. 85 recto, colophon :*] Here fynyssheth the boke yf
 Eneydos / compyled by Vyr | gyle / whiche hathe be translated oute of
 latyne in to frenshe / | And oute of frenshe reduced in to Englysshe by
 me wyllm̄ | Caxton / the xxij daye of Iuyn. the yere of our lord . M.iiij
 | Clxxxx. The fythe yere of the Regne of kynge Henry | the seuenth
 | [*Fol. 85 verso : Device of W. Caxton.*]

[*Westminster : W. Caxton, 1490.*] Fol.

* * This work does not give a close translation of the original, but is rather a free paraphrase of portions of it. Gawin Douglas, Bishop of Dunkeld, in the Scottish metrical version exhibited in this case devotes a good deal of space to abuse of Caxton for issuing this work, although the latter in his preface disclaims the intention of issuing a translation of the Aeneid.

11. VERGILIUS MARO (Publius). [*Aeneid.*] 1553.

[Title within a woodcut border :]

✠ The | .xiii. Bukes of Eneados of | the famose Poete Virgill | Translatet
 out of Latyne | verses into Scottish me- | tir, bi the Reuerend Fa- | ther
 in God, May- | ster Gawin Douglas | Bishop of Dunkel . . . | . . . |
 . . . | Euery | buke hauing hys | perticular | Prologe. |

¶ *Imprinted at Londō [by W. Copland] | 1553. | 4to.*

* * The first Scottish translation of the classics. The supplementary book by Maphæus Vegius is included in the work, as indicated by the title.

Douglas is said to be the first writer to use the term "Scottis" in reference to the language of his poems.

12. VERGILIUS MARO (Publius). [*Aeneid.*] 1558.

¶ The seuen | first bookes of the Eneidos of | Virgill, conuerted in Englishe
 me- | ter by Thomas Phaer, Esquier, | . . . | . . . | . . . | . . . |
 . . . | . . . | . . . | Anno. 1558. | xxviij. Maij. |

[*Colophon :*] ¶ *Imprinted at Lon- | don, by Ihon Kyngston, for
 Ri- | chard Iugge, dwellyng at the | North doore of Poules | Church,*
at the | signe of the | Bible. | Anno. 1558. | . . . | . . . | 4to.

* * The first edition of Phaer's version of the Aeneid. He completed two more books, and had commenced the translation of the tenth at the time of his death in 1560. The whole of his work, as far as it extended, was published in 1562. The remainder of the Aeneid was translated by T. Twyne and published in 1573.

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21. Complaints about the service of the Library should be made to the Librarian immediately after the occurrence of the cause for complaint, and if written must be signed with the writer's name and address.
22. All communications respecting the use of the Library must be addressed to the Librarian.

HENRY GUPPY.

N.B.—It is earnestly requested that any Reader observing a defect in or damage to any Book, Manuscript, or Map will point out the same to the Librarian.

ADMISSION OF THE GENERAL PUBLIC AND VISITORS.

The general public are admitted to view the Library on Tuesday and Friday afternoons between the hours of two and six, and on the second Wednesday of each month between the hours of seven and nine in the evening. Visitors to Manchester from a distance, at any other time when the Library is open, will be admitted for the same purpose upon application to the Librarian.

THE JOHN RYLANDS FACSIMILES OF UNIQUE AND RARE WORKS.

It is a matter of common knowledge amongst students of literature, art, bibliography, and typography, that the John Rylands Library contains a number of works which are of considerable interest and importance on account of their extreme rarity.

Hitherto, many of these rarities have been accessible to students only in Manchester, because the only known copies are preserved in the John Rylands Library. The result has been, that in many cases, important pieces of bibliographical and other literary investigation have had to be laid aside, and publication delayed, through the inability of the respective workers in distant parts of Great Britain, as well as in France, Germany, and America, to journey to Manchester for the purpose of examining the only known copy of the work, which is likely to contribute to the full elucidation of their subject.

Could these workers have had access to faithful reproductions of the coveted volumes, in the majority of cases their purpose would have been served, and they would have been assisted materially in their investigations.

With the object of lending encouragement to research work of this character, and also of directing attention to the treasures of the library, the Governors have decided to commence the publication of a series of facsimile reproductions of some of the more interesting and important of these unique and rare books and prints.

The series will be known as: "THE JOHN RYLANDS FACSIMILES".

The aim will be to secure a faithful reproduction, minutely accurate as to size, by the best photographic processes.

THE JOHN RYLANDS FACSIMILES.

To each volume a bibliographical introduction will be prefixed.

The edition of each work will be limited to two hundred and fifty copies, unless otherwise stated. Of these one hundred copies will be reserved for distribution to the principal libraries of the world. The remainder will be offered for sale at a price calculated to cover the cost of reproduction. It is not yet possible to make a definite announcement as to the price, but it is unlikely that the cost of the five smaller works will exceed five shillings each.

The agents for the sale of the volumes will be Messrs. Sherratt & Hughes, at the University Press, 27 St. Ann Street, Manchester, to whom it will be necessary to make early application for copies. Preference will be given to subscribers for the whole series.

It is proposed to publish the first seven works in the course of the present year. Two or three volumes will be ready for delivery shortly.

The volumes will make their appearance in the order of the following list.

1. "Propositio Clarissimi Oratoris Magistri Johannis Russell decretorum doctoris ac adtunc Ambasiatoris xpianissimi Regis Edwardi dei gracia regis Anglie et Francie ad illustrissimû principem Karolum ducem Burgundie super susceptione ordinis garterij &c." [*Printed at Bruges or Westminster: by William Caxton, 147-?*]

This "proposition" is an oration, pronounced by John Russell, Garter King of Arms, on the investiture of Charles, Duke of Burgundy, with the Order of the Garter, in February, 1469, at Ghent.

The tract consists of four printed leaves, without title-page, printer's name, date, or place of printing. It is printed in the type which is known as "Caxton's type No. 2," but whether printed at Bruges or at Westminster has yet to be determined.

For many years the copy now in the John Rylands Library was considered to be unique. Indeed, until the year 1807 it lay buried and unnoticed in the heart of a manuscript common-place book, with which it had evidently been bound up by mistake.

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Since then, another copy has been discovered in the library at Holkham Hall, the seat of the Earl of Leicester.

2. "A treatise called puula. For the instruction of children. Emprentyd by me. Nicole marcāt."

Of this little grammatical tract, consisting of four leaves, no other copy is known. An edition of the same treatise, consisting of eight leaves, was printed by Wynkyn de Worde in 1509, under the title "*Longe Parvula*," and yet another edition, without date, but containing Wynkyn de Worde's device No. 1, and consisting of six leaves, was issued under the title "*Pervula*".

Of the printer Nicole marcāt, evidently Nicholas Marcant, or Marchant, or Marchand, nothing is known. His name is not found elsewhere than in the colophon of this tract. There is no indication of the date or place of printing.

3. Dionysii Catonis disticha de moribus ad filium.

[Printed at Utrecht: by the Printer of the "*Speculum Humanae Salvationis*," between 1471-1473.]

Of this edition of the "*Distichs*" of Cato no complete copy, nor any other fragment is known.

This fragment, consisting of eight pages of text, printed on two sheets of vellum, was rescued, early in the last century, from the binding of an old volume, in which the binder had used this and several other tracts to strengthen the covers.

The complete volume must have consisted of sixteen pages, printed on four sheets of vellum, folded and made up into a single gather, of which the two middle sheets are wanting.

The principal point of interest about this fragment is, that it is printed in the type employed in the second Dutch edition of the "*Speculum Humanae Salvationis*," the printing of which was placed by Henry Bradshaw, from typographical considerations, between the years 1471 and 1473, whilst the place of printing is fixed at Utrecht, because the cuts originally used in the "*Speculum*" make their appearance again, in books printed in that town, about which all particulars are known. Another point of interest is that the "*Speculum*" forms one of the group of books, known by the name of "*Costeriana*," as being the supposed productions of Laurens Janszoon Coster, for whom is claimed, by some writers, the honour of having been the inventor of printing

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at Haarlem, as opposed to the more generally admitted claims of Gutenberg and Mainz.

For purposes of comparison, the first page of the "*Speculum*" will be reproduced, and the complete text of the "*Distichs*," from a later edition, will be printed in the introduction.

4. "Here begynneth a litil boke the whiche traytied and reherced many gode thinges necessities for the infirmite and grete sekenesse called Pestilence the whiche often times enfecteth vs made by the most expert Doctour in phisike Bishop of Arusiens in the realme of Denmark &c." [*Printed at London: by W. de Machlinia, about 1485.*]

Of this little tract, consisting of nine leaves, written by Canutus, or Knut, Bishop of Aarhus, in Jutland, three separate editions are known, but only one copy of each, and an odd leaf are known to have survived.

There is no indication in any edition of the place of printing, date, or name of printer, but they are all printed in one of the four types employed by William de Machlinia, who printed first in partnership with John Lettou, and afterwards alone, between the years 1482 and 1486, in the city of London, at the time when William Caxton was at the most active period of his career at Westminster.

5. "Here begynneth a lytell treatyse called *Ars moriendi* [that is to saye the craft for to deye for the helthe of mannes soule]." *Emprynted at Westmynstre: by Wynken de Worde, [about 1498].*

Of this second edition of the little devotional treatise entitled: "*Ars moriendi*" no other copy is known.

It is a verbatim reprint, differing only in the spelling of a few words, of the edition printed by William Caxton, in or about the year 1491, of which the only known copy is in the Bodleian Library at Oxford. It is thought to be a translation or an adaptation from the Latin, probably by Caxton himself, but it does not answer to any of the Latin treatises known as "*Ars moriendi*," of which several are in the Library.

The tract is illustrated with two woodcuts, one on the title-page, another on the reverse of the title, and ends with the device

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of Wynkyn de Worde, bearing Caxton's trade mark, which was first used in 1498. It is without date, and consists of eight leaves.

6. [**Biblia pauperum latine.**] [*Probably printed at Bamberg : by Albrecht Pfister, about 1461-62.*]

Of Pfister's "*Biblia pauperum*" three editions are known : two closely similar editions in German, and one in Latin. Of the Latin edition only this one copy is known.

The volume consists of seventeen leaves, and is illustrated with one hundred and seventy cuts, arranged five on each page. It is without date, name of printer, or place of printing, but is printed in the type employed in one of the two first printed Bibles, the one commonly described as the Thirty-six line, or Bamberg Bible, with which the name of Gutenberg is associated, because it is considered to be the first type used by him at Mainz. The type afterwards came into the possession of Albrecht Pfister, who was printing in Bamberg in 1461 and 1462. Pfister employed but one type, and it is assumed that he came into possession of this fount after it had been discarded by Gutenberg, from the printing office at Mainz, where, several years earlier, it had served to print the thirty-six line Bible, at least in part, and several other books and indulgences, forming quite a little group by themselves.

It would appear from an examination of the Pfister books, that the printer relied upon the attractive nature of his illustrations, rather than upon the elegance of his printing. Nine books are attributed to him, eight of which are in German, the ninth, which is the volume under description, being in Latin. With two exceptions they are illustrated with woodcuts, which are extremely interesting, if somewhat crude in character. These nine books are all amongst the rarest of the productions of the early presses.

Several problems connected with the history of the earliest presses at Mainz and Bamberg hang upon a careful and minute examination and comparison of the various pieces of printing attributed to Gutenberg and Pfister. Hitherto this has not been possible, by reason of the extreme rarity of the volumes, and the widely scattered lurking places of the few known copies.

By the reproduction of these works in minutely exact facsimile, students of the history of early printing would be enabled

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to place them side by side, for purposes of comparison, and in that way would be materially aided in their investigations.

7. **"Dis' ist die bul zu dutsch die unser allerheiligster vatter der babst Pius herusz gesant hait widder die snoden ungleubigen turcken."** [*Printed at Mainz: by Peter Schoeffer and Johann Fust, 1463 or 1464.*]

The first book with a printed title-page, of which no other copy is known.

The volume consists of eight leaves, without printers' names, date, or place of printing. The title, which is printed at the top of the recto of the first leaf, is in the largest of the two types used by Fust and Schoeffer in the Latin Psalters printed by them, at Mainz, in 1457 and 1459. The text of the Bull is printed in the smallest fount of type employed by the same printers. It was used for the first time in the *Durandus* of 1459, and was still in use by Peter Schoeffer in 1489.

The date of the issue of the Bull is given in the text as 1463, and this must be the date also of the printing, since a Bull could not operate without being put into circulation. There are other considerations which justify the conclusion that the volume must have been printed in 1463, or at the latest, in the early part of the following year.

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John Rylands library, *Manchester*.

... A brief historical description of the library and its contents, with catalogue of the selection of early printed Greek and Latin classics exhibited on the occasion of the visit of the Classical association in October, MCMVI. Manchester, Printed by order of the governors, 1906.

4 p. l., 89 p. front., plates. 23^{cm}.

Introductory note signed: Henry Guppy.

1. Classical literature—Bibl. 2. Incunabula—Bibl.—Catalogs. 1. Guppy, Henry, 1861—
- II. Classical association.

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